

JULY 10-15

50¢

PERFORMING ARTS

California's Theatre & Music Magazine

HOLLYWOOD BOWL • SUMMER FESTIVAL '84
THE WINNING SEASON

LOS ANGELES PHILHARMONIC

ERNEST FLEISCHMANN, GENERAL DIRECTOR





TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

At Imperial Savings, we know that nothing worthwhile comes easy. Tomorrow's dreams only come true after lots of hard work today.

Stretching tired muscles. Practicing a difficult chord. Rehearsing a demanding role. Over and over again, until one day, the artists' achievements can be shared with us, the audience.

In appreciation of this effort, Imperial Savings wishes to extend our support to the performing arts throughout California.

Because true art enriches us all.

Imperial Savings
Association
Where Tomorrow Begins Today.





© 1984 Northrop Corporation

New technology materials make advanced aircraft perform better and cost less. Graphite composites like these are already in use on the U.S. Navy and Marine Corps F/A-18A Hornet and on the F-20 Tigershark, America's newest tactical fighter. Advanced composites are another innovation in aircraft manufacturing pioneered by Northrop Corporation.

Northrop Corporation, 1800 Century Park East, Los Angeles, California 90067 USA

NORTHROP
Making advanced technology work

A CHANGE OF SCENERY.

FOR
A LITTLE
CHANGE.

A WEEKEND FOR
TWO AT THE
WESTLAKE PLAZA
HOTEL COSTS ONLY
\$75.00 PER PERSON*,
YET GIVES YOU
MORE THAN YOU
BARGAINED FOR.

- Three days and two nights in deluxe accommodations
- Champagne in your room
- Continental breakfast each morning at the Cafe Plaza or your room
- Friday night Seafood Buffet for two
- Two drinks in the Plaza 880 Lounge

IT ALL ADDS UP TO
A LOT OF LUXURY
FOR SUCH A LITTLE
CHANGE!



Come to the Plaza.
It's so close for comfort.

Westlake Plaza Hotel
880 So. Westlake Blvd.
Westlake Village, CA
(800) 238-9800

*Based on double occupancy.

PERFORMING ARTS

California's Theatre & Music Magazine

July, 1984/Vol. 18, No. 7



CONTENTS

encounters with murphy <i>by Libby Slate</i>	6
the dining scene —olympic arts dining <i>Ingrid Wilmot</i>	14
n.y. report —sunday with sondheim <i>by Dale Harris</i>	17
the fashion scene <i>by Mary Jane Hewett</i>	20
heading north —bay area entertainment <i>by Allan Ulrich</i>	31
the program <i>following</i>	36
southland real estate —going dramatic <i>by Jonathan Miller</i>	55
viva vino —summer whites <i>by Robert Goerner</i>	70
hollywood bowl information	76

GILMAN KRAFT
President

IRWIN M. FRIES
*Executive Vice-President
& Advertising Director*

A.J. LANDAU
Senior Vice-President

M.B. MERRYMAN
Vice-President

MICHEL PISANI
Vice-President

— Los Angeles Edition —
HERBERT GLASS
Editor-in-Chief

MARIAN JOHNSON
Managing Editor

KAREN WATTS
Art Director

PATRICIA MATTICK
Associate Editor

RHODA ROSEN
BETH PLISKIN

BARBARA HAKIM
Administrative Assistants

DAVID BRONOW
LINDA SCHIMMEL
Account Executives

ELLEN MELTON
Advertising Coordinator

KATE CUFF
Comptroller

DONNA ADAMS
Computer Manager

PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in Los Angeles, San Francisco, San Diego and Houston. All rights reserved, © 1984 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited. PERFORMING ARTS Los Angeles edition — 9025 Wilshire Blvd., Beverly Hills, CA 90211, telephone (213) 273-8161; PERFORMING ARTS, San Francisco edition — Opera Plaza, 601 Van Ness Avenue, Suite 2052, San Francisco, CA 94102, telephone (415) 673-3370; PERFORMING ARTS, San Diego edition — 3680 Fifth Avenue, San Diego, CA 92103, telephone (619) 297-6430; Houston edition — One Allen Center, Suite 1000, Houston, TX 77002, telephone (713) 650-3720. PERFORMING ARTS is associated with Bravo magazine at the Denver Center for the Performing Arts, 1245 Champlain Street, Denver, CO 80204, telephone (303) 893-4000. Regional Sales Offices: New York — Warden, Kelley, Allen & Opfer, Inc., 2 North Riverside Plaza, Chicago, IL 60606; Detroit — Peter C. Kelly Associates, 725 Adams Rd., Birmingham, MI 48011; Hawaii — Advertising Space Representatives, 4801-E Kahala Ave., Honolulu, HI 96816.

Saks Fifth Avenue



Well-Mannered Thoroughbreds from Anne Klein II.

There's a certain kind of ease and forthright confidence associated with man-tailored outfitting. Done well...as it is here...it can't be topped for casual elegance. The cut, the texture, the proportions are exacting in detail and design. These harbingers of Fall from Anne Klein II. Grey flannel trousers,

4 to 14; \$140. Tweed jacket in grey/ivory, sizes S,M,L; \$236. Navy jacquard sweater, sizes S,M,L; \$120. All pure wool. In Designer Sportswear Collections.

Beverly Hills • Woodland Hills • La Jolla • Palm Springs
South Coast Plaza • Mission Valley Center.



The "We're in the Money" number from "42nd Street" with Lee Roy Reems and chorus

Encounters with Murphy —or, The Perils of the Stage

by LIBBY SLATE

NO one knows for sure, of course, but it is quite possible that Murphy propounded his celebrated law after spending an evening at the theatre. He might have been there, for instance, the night the curtain mistakenly began to fall during Sir John Gielgud's recitation of an eloquent Shakespearean soliloquy, reducing the eminent actor first to his knees, then to his shoulders in an attempt to finish the speech before the curtain dropped entirely. Perhaps Murphy attended a performance of the Broadway murder mystery *Night Watch* during which, at a particularly suspenseful moment, the set's floor and walls abruptly broke into three huge, separate pieces. Or he may have been applauding a summer stock curtain call for Mildred Natwick where the actress, clad in an immense antebellum hoop skirt, suddenly found herself rising with the curtain after her costume caught in its folds.

While such incidents are the exception rather than the rule, sooner or later, it seems, few theatrical productions are immune to mishaps of one sort or another. Whether it be forgotten lines or technical malfunctions, when something does go wrong, stage actors,

unlike their film and television counterparts, do not have the luxury of a second "take." They have no choice but to cope, somehow, before a theatreful of paying witnesses.

Some actors view mishaps as mere inconveniences, acceptable risks of the trade; others term them "disasters." One notable performer, Mickey Rooney, now winding up a five-year stint in *Sugar Babies*, says that nothing untoward has even happened in his stage experience. Most stage actors, however, have amassed a collection of stories that would do Murphy proud.

What kinds of faux pas do occur in the theatre? How do actors deal with them? And how is the audience affected?

"The likelihood of something going wrong depends more on the physical production than anything else," says Keene Curtis, a veteran of numerous musicals and plays, most recently in *Light Comedies* at the Ahmanson Theatre. "The more elaborately structured or mechanically dependent you are on the sets, costumes and so on, the more chances for things to go wrong."

A number of mechanical gaffes occurred during his run in *Via Galactica*,

Curtis recalls. "I played a disembodied head. My costume was somewhat like a Franklin stove. I sat with my knees crunched under my chin and entered and exited on a track. One night I was supposed to make my entrance, but nothing happened: the track didn't work. I heard the strains of my music but I couldn't go anywhere. Virginia Vestal, who was on stage, had to ad lib what I might have said had I been there.

"Another time, there was a scene near the end of the first act where I had a fight with my wife and was supposed to roll off in high dudgeon. She was then to have a love scene with Raul Julia. But again, nothing happened. I couldn't roll off and I couldn't get out of that metal casing because I was wearing only jockey shorts and that really would have brought the house down. So I sat there while they did the love scene that I wasn't even supposed to know about. And to add insult to injury, when the curtain came down after that, I was in front of it."

Shows tend to be more disaster-prone in the opening weeks, before all the elements have jelled, performers note. This is particularly true of musicals, with

There are only 10 people in the world who know how to make the Rolls-Royce grille.

You don't know Dennis Jones. Pity. Because Dennis is one of the few men still walking on this earth who can, with good conscience, call themselves master craftsmen of the old school.

Dennis Jones is a man who uses his extraordinary skill to magically sculpt by hand a fair amount of cold steel into the sparkling silver grille of the finest motor car in the world.



The Rolls-Royce.

Dennis will slowly and carefully work on a Rolls-Royce grille for days. And in the end, in an unobtrusive corner inside the grille, where it may never be seen by another human being, he will put his initials. A sign of pride in his work.



A celebration of a job well done.

Dennis Jones typifies the small band of rare craftsmen who practically hand build the Rolls-Royce.

This is why we can say without hesitation: While ordinary cars may come in and out of vogue, the Rolls-Royce lives forever.

It lives forever because there are craftsmen with the skills

and dedication of a Dennis Jones working on every inch of every Rolls-Royce. Craftsmen who lovingly assemble the Rolls-Royce engine by hand.

The Rolls-Royce you acquire today combines the skill of these master craftsmen along with the most recent technological advances of this day.

In the end, the work of all these craftsmen will produce a motor car that Charles Stewart Rolls or Frederick Henry Royce would be proud to have bear their names.

A motor car to be driven into the next century by someone of great accomplishment who believes, "I give the world my best, I desire its best in return. I drive the Rolls-Royce."



Rolls-Royce. Simply the best motor car in the world.

For information, contact your local authorized Rolls-Royce dealer or the Rolls-Royce Western Zone Office (805-499-4346). © Rolls-Royce Motors Inc. 1984. The names "Rolls-Royce," and "Silver Spur" and the mascot, badge, and radiator grille are registered trademarks, as are the Bentley name, mascot, and badge.

GREAT PERFORMER SERIES

Wednesday, October 24, 1984 / 8:00
LONDON PHILHARMONIC
KLAUSTENSTEDT music director, conductor
Sunday, November 18, 1984 / 8:00
IVO POGORELICH piano
Wednesday, January 16, 1985 / 8:00
JEAN-PIERRE RAMPAL flute
Thursday, February 14, 1985 / 8:00
THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI music director, conductor
Wednesday, March 6, 1985 / 8:00
ANDRES SEGOVIA guitar
Thursday, April 25, 1985 / 8:00
TREGER/WATTS DUO
CHARLES TREGER violin/ANDRE WATTS piano
Saturday, May 4, 1985 / 8:30
LEONTYNE PRICE soprano
SUBSCRIBE AND SAVE UP TO 20%!
Subscription Prices (7 Events): \$170, \$165, \$160

GREAT ORCHESTRAS OF THE WORLD SERIES

Thursday, October 25, 1984 / 8:00
LONDON PHILHARMONIC
KLAUSTENSTEDT music director, conductor
Wednesday, February 13, 1985 / 8:00
THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI music director, conductor
Sunday, February 24, 1985 / 8:00
BERLIN RADIO SYMPHONY
RICCARDO CHAILLY conductor
SCHLOMO MINTZ violin soloist
Thursday, March 7, 1985 / 8:00
THE ROYAL PHILHARMONIC
YEHUDI MENUHIN conductor
SUBSCRIBE AND SAVE UP TO 25%!
Subscription Prices (4 Events): \$135, \$125, \$120

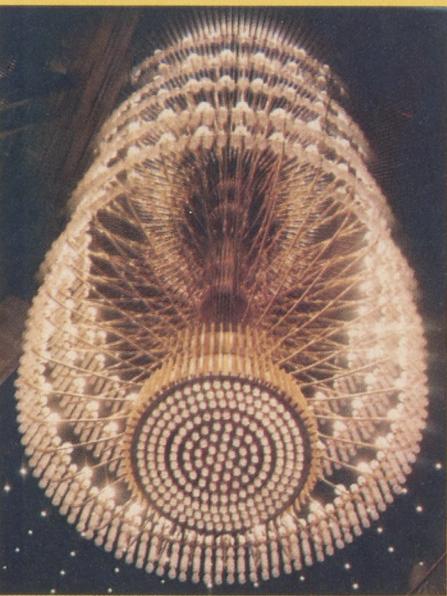
PIANO SERIES

Tuesday, October 30, 1984 / 8:00
RUDOLF FIRKUSNY
Wednesday, November 7, 1984 / 8:00
STEPHEN BISHOP-KOVACEVICH
Wednesday, December 12, 1984 / 8:00
ALDO CICCOLINI
Sunday, January 20, 1985 / 8:00
ANDRE WATTS
Wednesday, February 27, 1985 / 8:00
ANNIE FISCHER
Wednesday, March 13, 1985 / 8:00
ALEXIS WEISSENBERG
Sunday, April 21, 1985 / 8:00
HORACIO GUTIERREZ
Thursday, May 9, 1985 / 8:00
MALCOLM BILSON fortepiano
Thursday, June 13, 1985 / 8:00
1985 VAN CLIBURN COMPETITION WINNER
SUBSCRIBE AND SAVE UP TO 43%!
Subscription Prices (9 Events): \$75, \$70, \$65

PROGRAMS SUBJECT TO CHANGE

STARS OF OPERA SERIES

Tuesday, September 25, 1984 / 8:00
MONTSERRAT CABALLE soprano
Saturday, November 3, 1984 / 8:30
PILAR LORENGAR soprano
Thursday, November 15, 1984 / 8:00
JUDITH BLEGEN soprano
HAKAN HAGEGARD baritone
Sunday, February 17, 1985 / 8:00
DAME JANET BAKER mezzo-soprano
Sunday, March 3, 1985 / 8:00
JESSYE NORMAN soprano
Saturday, March 23, 1985 / 8:30
MARGARET PRICE soprano
SUBSCRIBE AND SAVE UP TO 33%!
Subscription Prices (6 Events): \$100, \$95, \$90



STRING VIRTUOSI SERIES

Sunday, October 21, 1984 / 8:00
MSTISLAV ROSTROPOVICH cello
Sunday, November 11, 1984 / 8:00
NATHAN MILSTEIN violin
Sunday, January 27, 1985 / 8:00
CHO-LIANG LIN violin
Sunday, April 14, 1985 / 8:00
VLADIMIR SPIVAKOV violin
Sunday, April 28, 1985 / 8:00
TREGER/WATTS DUO
CHARLES TREGER violin/ANDRE WATTS piano
SUBSCRIBE AND SAVE UP TO 30%!
Subscription Prices (5 Events): \$75, \$70, \$65

KEYBOARD POPS SERIES

Thursday, November 1, 1984 / 8:00
PETER NERO piano
Wednesday, November 28, 1984 / 8:00
DON SHIRLEY TRIO
Wednesday, April 24, 1985 / 8:00
THE GEORGE SHEARING DUO
George Shearing, piano/Don Thompson, bass
SUBSCRIBE AND SAVE UP TO 19%!
Subscription Prices (3 Events): \$35, \$32, \$29

CHAMBER MUSIC SERIES

Tuesday, October 2, 1984 / 8:00
BEAUX ARTS TRIO
Thursday, November 8, 1984 / 8:00
GUARNERI STRING QUARTET
Thursday, February 21, 1985 / 8:00
FITZWILLIAM STRING QUARTET
Tuesday, March 12, 1985 / 8:00
AMADEUS QUARTET
Thursday, April 18, 1985 / 8:00
SUK TRIO
SUBSCRIBE AND SAVE UP TO 33%!
Subscription Prices (5 Events): \$50, \$45, \$40

INTERNATIONAL CHAMBER ORCHESTRA SERIES

Thursday, October 4, 1984 / 8:00
BERLINER KAMMERMUSIK ENSEMBLE
23 members of the Berlin Philharmonic
Tuesday, November 13, 1984 / 8:00
ORCHESTRA OF THE 18TH CENTURY
FRANS BRUEGGEN conductor
Thursday, March 14, 1985 / 8:00
MOZARTEUM ORCHESTRA OF SALZBURG HANS GRAF music director
Thursday, March 21, 1985 / 8:00
ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD conductor
SUBSCRIBE AND SAVE UP TO 44%!
Subscription Prices (4 Events): \$55, \$52, \$50

FESTIVAL OF EARLY MUSIC

Tuesday, November 27, 1984 / 8:00
NEW YORK BAROQUE DANCE CO and **CONCERT ROYAL ENSEMBLE**
Tuesday, February 26, 1985 / 8:00
THE DELLER CONSORT
Tuesday, April 16, 1985 / 8:00
ENSEMBLE FOR EARLY MUSIC in **THE PLAY OF DANIEL**
SUBSCRIBE AND SAVE UP TO 33%!
Subscription Prices (3 Events): \$30, \$27, \$25

GUITAR SERIES

Sunday, September 23, 1984 / 8:00
SABICAS
Sunday, November 4, 1984 / 8:00
EDUARDO FERNANDEZ
Wednesday, November 14, 1984 / 8:00
CHRISTOPHER PARKENING
Sunday, March 31, 1985 / 8:00
SERGIO & ODAIR ASSAD
Wednesday, April 17, 1985 / 8:00
NARCISO YEPES
NICANOR ZABAleta harp
SUBSCRIBE AND SAVE UP TO 45%!
Subscription Prices (5 Events): \$55, \$50, \$45

Your subscription will be filed in order of receipt and will be filled immediately following the close of renewals July 1, 1984.

AMBASSADOR FOUNDATION PROUDLY PRESENTS 1984-85

Narciso Lopez

Jean-Pierre Rampal

The Royal Philharmonic

Montserrat Caballe

Nicanor Zabaleta

The Philadelphia Orchestra

Guarneri String Quartet

Jessye Norman

Johann Strauss Orchestra of Vienna

Alexis Weissenberg

Leontyne Price

Mstislav Rostropovich

Academy of Ancient Music

London Philharmonic

Ivo Pogorelich

Dame Janet Baker

Yehudi Menuhin

Amadeus Quartet

George Shearing

Margaret Price

Peter Nero

Beaux Arts Trio

Zamfir

Andres Segovia

Andre Watts

Ella Fitzgerald

Riccardo Muti

Canadian Brass

Nathan Milstein

Vienna Choir Boys

Cho-Liang Lin

Frans Brueggen

Horacio Gutierrez

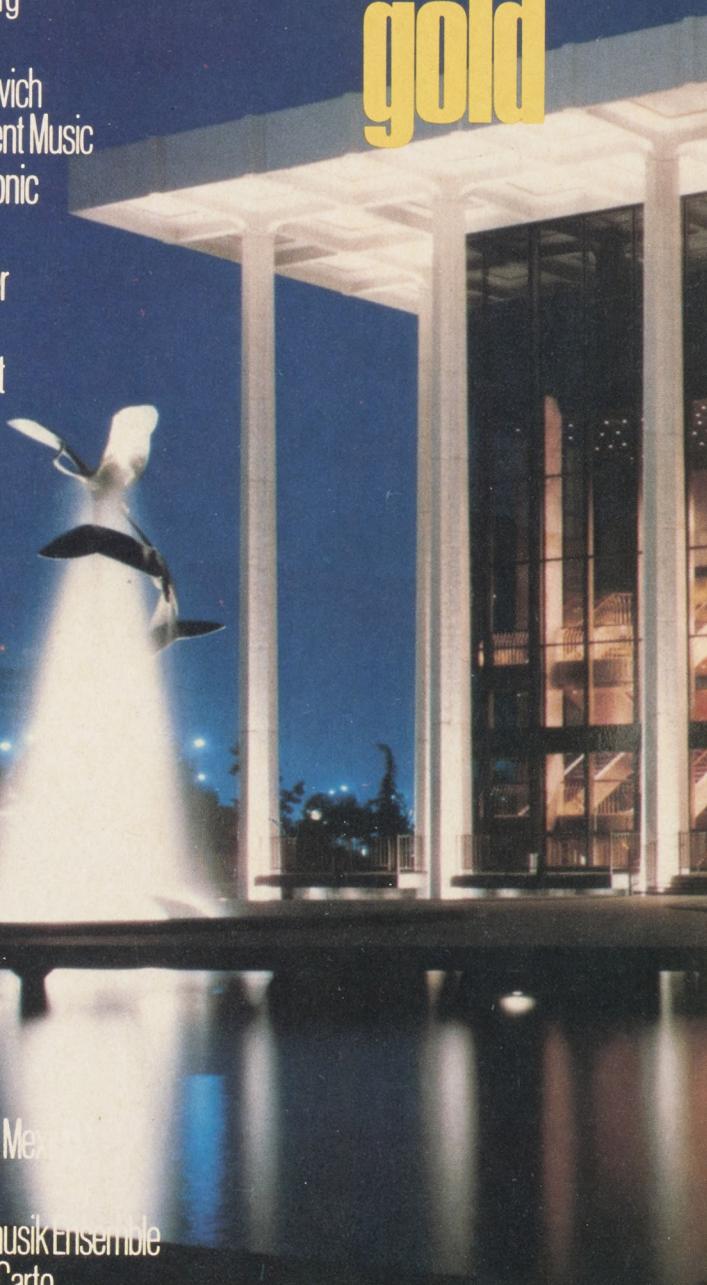
Ballet Folclorico de Mexico

Vladimir Spivakov

Berliner Kammermusik Ensemble

Stars of the D'Oyly Carte

a season of pure gold



**AMBASSADOR AUDITORIUM, 300 West Green St, Pasadena
Ambassador PhoneCharge (818) 304-6161, (213) 681-0212**

AMBASSADOR POPS SERIES

SERIES A

Sunday, October 28, 1984 / 8:00

THE BEST OF GILBERT & SULLIVAN

Stars of the D'Oyly Carte Opera Company

Sunday, December 2, 1984 / 8:00

THE KLEZMORIM

Sunday, February 10, 1985 / 8:00

THE VIENNA CHOIR BOYS

Saturday, March 9, 1985 / 8:30

MAX MORATH QUINTET

"Pop!! Goes The Music"

SERIES B

Saturday, November 17, 1984 / 8:30

LARRY ELGART IN HOOKED ON SWING
with His Manhattan Swing Orchestra

Thursday, January 31, 1985 / 8:00

**BALLET FOLCLORICO NACIONAL
DE MEXICO**

Saturday, February 23, 1985 / 8:30

THE CANADIAN BRASS

Sunday, March 17, 1985 / 8:00

GHEORGHE ZAMFIR panflute
and ensemble

Series A or B (4 Events) **SUBSCRIBE AND SAVE
UP TO 30%!** Subscription Prices: \$60, \$56, \$52

Series A and B (8 Events) **SUBSCRIBE AND SAVE
UP TO 32%!** Subscription Prices: \$98, \$92, \$84

FOOTLIGHT SERIES

3 Sat Evenings—Series A / 3 Sun Matinees—Series B

Sat, Sept 29, 1984 / 8:30 & Sun, Sept 30, 1984 / 2:00
JOHANN STRAUSS ORCHESTRA

OF VIENNA KURT VOSS conductor

Sat, Dec 8, 1984 / 8:30 & Sun, Dec 9, 1984 / 2:00

*Opera A La Carte in Gilbert and Sullivan's
H. M. S. PINAFORE*

Fully-staged with orchestra

Sat, Feb 2, 1985 / 8:30 & Sun, Feb 3, 1985 / 2:00

**BALLET FOLCLORICO NACIONAL
DE MEXICO**

Series A or B (3 Events) **SUBSCRIBE AND SAVE
UP TO 33%!** Subscription Prices: \$40, \$37, \$34

MOSTLY BIG BANDS SERIES

5 Tues Evenings—Series A / 5 Wed Evenings—Series B

Tues, Sept 18 & Wed, Sept 19, 1984 / 8:00

ELLA FITZGERALD

with The Paul Smith Trio

Tues, Nov 20 & Wed, Nov 21, 1984 / 8:00

FRANKIE LAINE with LES BROWN
and The Band of Renown

Tues, Dec 4 & Wed, Dec 5, 1984 / 8:00

A SALUTE TO SWING

Teddy Wilson, Red Norvo, Benny Carter,
Louie Bellson, Remo Palmier, George Duvuvier

Tues, Feb 5 & Wed, Feb 6, 1985 / 8:00

BIG BAND CAVALCADE

John Gary, Fran Warren, The Original King
Sisters, Alvino Rey & His Orchestra

Tues, March 26 & Wed, March 27, 1985 / 8:00

A TRIBUTE TO COUNT BASIE
starring **JOE WILLIAMS** with the
COUNT BASIE ORCHESTRA

Series A or B (5 Events) **SUBSCRIBE AND SAVE
UP TO 26%!** Subscription Prices: \$80, \$75, \$65



20 CLASS A
CIGARETTES

More

FILTER CIGARETTES

120s

© 1984 R.J. Reynolds Tobacco Co.

It's More you.

*It's long.
It's slim.
It's elegant.*



Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

17 mg. "tar", 1.3 mg. nicotine av. per cigarette by FTC method.

their numerous scenes and elaborate structure.

Even a show that has enjoyed a long run can fall victim to mishaps. For the past 3½ years, *42nd Street*'s Lee Roy Reams has nightly stopped that show, tap dancing on an oversized metal dime in the number "We're in the Money."

"One night the machinery didn't work and the dime didn't come out on stage," Reams reports. "That's the focal point of the whole number, and we ended up having to perform without it. Before that happened, I used to say that I wished I didn't have to dance on the dime—it's metal and so are my taps, so it's very easy to slip. I don't say that anymore."

While mechanical malfunctions are often humorous—sets moving (or not moving) at inopportune moments, phones ringing (or not ringing) at the wrong time—some are potentially fatal. A number of performers, among them Lauren Bacall in *Applause*, Betty Buckley in *Cats* and Richard Harris in *Camelot*, have narrowly avoided serious injury or even death when pieces of heavy equipment almost hit or fell on them.

Not so fortunate was Ann Miller, a *Sugar Babies* headliner for the past five years. In the early 1970s, while appearing in the Broadway-bound *Anything Goes* at the St. Louis Municipal Opera House, her head was nearly crushed by a folding, accordion-like steel curtain. "I couldn't walk unassisted for two years because of vertical vertigo," she says. "I didn't think I would ever dance again. I sued, and now that curtain has rubber bumpers and lights, so the people after me won't have to go through what I did."

Another potentially disruptive performing hazard, Miller points out, is the presence of foreign articles on the stage floor; even a seemingly innocuous bobby pin can cause a dancer to fall and break a hip. As a tap dancing 15-year-old on tour with *The George White Scandals*, she recalls, her solo was preceded by a pie-throwing number with the Three Stooges and Ben Blue. "Opening night, they forgot to put a mat down, and the pies went all over the stage and the orchestra. I slid around; the feathers on my gorgeous costume had pie all over them. The stage had to be cleared and washed with buckets of water, then I started again. It sounds funny now, but it scared me to death then."

Costumes have also posed their share of problems for performers. "We've had collar buttons pop off, bra straps snap, shoestrings break—you should see us struggle to tie knots in the dark," says Lee Roy Reams. "In *42nd Street* I have 11 costume changes, sometimes with less than



Harry Groener, Keene Curtis in "Light Comedies"

a minute to do them. I have a very thorough dresser, but I keep forgetting to zip my zipper. Once I managed to zip it up in time to the music and finish with the last pose of my dance, which the audience loved."

The actors themselves, of course, may not always be blameless when a performance does not go according to plan. Lines can be forgotten, ad libs tossed off, laughter triggered in inappropriate moments. "I forgot my name one night in *42nd Street*," Reams confesses. "I was supposed to say, 'I'm Billy Lawlor.' Instead, I went blank. The only name I could think of was Cornelius Hackl, whom I'd played in my previous show, *Hello, Dolly!* and I knew that wasn't it. Finally, with a lot of hemming and hawing, it came to me."

Why do actors go blank, even after repeated performances? "I've never been able to figure that out," Reams muses. "To say it's a lack of concentration seems too simple. At times the brain doesn't function as clearly. It's usually when you try to think ahead rather than focus on what is happening at that moment."

When an actor suffers temporary amnesia, a castmate may come to the rescue by whispering the line or saying it himself. "Generally," Keene Curtis chuckles, "it appears that the one following the forgetful actor is actually at fault, because that's the one who's coming in late."

Even a line that seems insignificant can, if forgotten, wreak minor havoc. "A chorus boy forgot to say, 'Oh, really?'" Reams recalls. "We all looked at each other; we didn't know whose speech was next. If someone delivers a line many times, you get used to that same rhythm; if that line is rearranged or comes out differently, it throws you off."

If actors have to ad lib, they try to stay within the spirit of the play. Usually, only a line or two is at stake, but occasionally the situation warrants more lengthy extemporizing. In a performance of Reams' first major Broadway show, *Applause*, star Lauren Bacall's arm was gashed during a set change, requiring off stage first aid. Reams and co-star Penny Fuller were left to their own devices, in a dressing room scene following the opening night of a play starring Bacall's character.

"I'm a chicken when it comes to ad libbing," Reams admits. "Suddenly, my native Kentucky accent came to the fore and I said, 'Were the reviews all good?' Whereupon Penny, in a voice three octaves higher than usual, began making up reviews. When she finished I could think of nothing more to say, so I said, 'Oh good, I'll tell Margo' (Bacall's character) and ran off stage, almost crashing into Lauren. Fortunately, she was returning. We all went back and picked up the action where we had left off, as if nothing had happened. Penny said later the only other thing she could have done

"I'll meet
you at the
Polo
Lounge
for drinks."

*supper.
At
midnight.*

Beverly Hills' world-famous
watering spot serving supper
with piano accompaniment
from 10:30 PM to 1 AM.

The Beverly Hills Hotel

On Sunset Boulevard
For reservations,
call Maitre d' Nino at 276-2251



We've captured the flavor of Rodeo Drive

You'll find casual elegance and a superb new continental dinner menu at the Cafe Rodeo. Join us for luncheon or Sunday brunch, too. Next to the Beverly Rodeo Hotel, just steps away from Gucci, Fred and Giorgio on the most fashionable street in Beverly Hills.

360 N. Rodeo Drive,
Reservations 273-0300.

MAX BARIL'S

cafe Rodeo



Charlton Heston, Mariette Hartley in "Detective Story"

was to pick up the phone and say, "Hello, Mother? I'm in Margo Channing's dressing room!"

Actors can also succumb to the phenomenon known as "breaking up"—being overcome by uncontrollable laughter, with or without cause.

"When I first came to New York, I saw the play *Grandma's Diary*, which stood for years as the benchmark against which critics measured plays they didn't like," remembers Charlton Heston, whose most recent production was *Detective Story* at the Ahmanson. "It was indeed a terrible play. About two-thirds of the way through, in what was supposed to be a serious situation, one of the actors broke up during his speech. Whereupon, as that kind of thing is contagious, some of the other actors did also, and suddenly the whole cast was just sitting on the stage, helplessly laughing. They finally rang the curtain down and came back after everyone had collected his senses."

Adds Heston's *Detective Story* co-star, Mariette Hartley, "I was doing a show, *Chemin de Fer*, and one night Ed Flanders made me break up. He was standing with his back to the audience and I'm there, dead center stage, looking at him. I don't know if something struck him funny or he did it deliberately, but he started to go. He's a very infectious man, terribly magnetic and very charismatic, so then I went, too. I had to turn my back. Those kinds of moments can be terrible."

In long-running plays, where concentration is not as focused and monotony can creep in, actors sometimes inten-



Ann Miller, Mickey Rooney in "Sugar Babies"

tionally try to make each other break up. "I disapprove of that attitude," Reams says. "I'm a professional. When people pay the kind of money they do, they deserve the best show we can give them."

Backstage happenings can also be hazardous to a production's theatrical health. Heston recalls that in a run of *Macbeth*—traditionally, considered by actors to be an unlucky play—his co-star, Richard Jordan, tripped over a backstage cable and had to play the first seven performances on a crutch. "We had to rework the fights," he says. "But Macduff, Jordan's character, it supposed to be the far inferior warrior anyway. So if you have Macbeth taunting him because of his inferiority, plus now he's on a crutch . . . well, it's amazing how you can make capital out of something like that."

Millicent Martin, now appearing in *42nd Street* in Los Angeles after a long (continued on p. 74)



Los Angeles
Pacific Design Center
213-659-2970
San Francisco
Vermont Center Showrooms
415-986-0812

McGUIRE®

You can't compare it to
any other chair.
Except another McGuire chair.

The Dining Scene

by INGRID WILMOT

OLYMPIC ARTS DINING

Now that the long awaited festival tickets are in your hot little fist, do you need any ideas of what's cooking and brewing near the performance venues?

Is there a good restaurant near Pasadena Civic Auditorium, site of the Dance Festival? Yes, yes, yes; what's more, ISH MARTINI, 263 E. Colorado Blvd., (818) 792-0263, is within walking distance, separated only by the Pasadena Plaza shopping mall. In fact, you'll do well to dine there even if you're not theatre bound.

They have no martinis but, boy, do they have fish! There's fresh salmon with hollandaise, sea bass in mustard sauce and a superior lotte, the monkfish that eats only shellfish. Since "you are what you eat," that little devil tastes surprisingly like lobster. It wears a light, cream sauce enticingly textured with minced vegetables and every plate has a square of simply marvelous au gratin potatoes plus a rainbow coalition of veggies like carrot or cauliflower puree, tomato-stuffed zucchini and a peeled cherry tomato. A class act all the way. The sensible entree prices include a good, home-made soup or tossed romaine salad with a mayonnaise, based mustardy (and garlicky) dressing.

You don't like fish? Don't go away. Start with carpaccio, beef so thin you can read *Performing Arts* through it, spread with a snappy mustard sauce (\$4.95). For your main course, go for chicken palois (\$9.95), a ravishingly beautiful breast, lightly breaded, pan sautéed and oven finished to high acclaim, on a spinach bed with a daub of bearnaise sauce. Desserts are home made.

Two chefs, Octave Cuffy and Francisco Hernandez collaborate in the kitchen, the greatest duo since Gilbert and Sullivan, except these two like each other.

There's a festive air about the place, all decked out with lace curtains, peach colored drapes and chairs, plants sparkling with Tivoli lights. Owner Serge Lagoniere hosts and Steve is everyone's favorite waiter. Weekday lunch, dinner from 5:30 p.m. with valet parking. Reasonable wines and beer. AE MC VISA. Closed Sunday.

(Note: For those who wish to snack lightly, THE OUTDOOR CAFE is set up in front of the Auditorium on Dance Festi-

val nights from 6 p.m. You will taste entree salads created by chefs from famous restaurants like Pasadena's own Maldonado's and the *très chic* Ma Maison, as well as Rudy Gernreich's "designer soups" and desserts from Spago. Reservations: 818/304-2612.

So much is happening around U.C.L.A., and MOUSTACHE CAFE, 1071 Glendon Avenue in Westwood, 477-2991, typifies the spirit of that Village which is unique in many ways, not the least being that it abounds with pedestrians. And, they march into the Café for omelets, salads, sandwiches, a seven ounce juicy hamburger with a French accent: ratatouille and garlic butter between beef and bun (\$6.95), entrees, fruit-filled crépes or a pear Hélène, a whipped cream laden dessert capable of launching a thousand hips.

It resembles a Paris brasserie with French posters, awnings and marble table tops but has an unmistakable California flair. There's a peak hour minimum of \$5.50 which can be reached immediately with their Provencal shrimp appetizer, tasty but skimpy. A better deal awaits with, say, a mountainous mushroom salad in creamy vinaigrette, for \$6. If you're serious about dinner, there's rack of lamb, sans paper panties, in keeping with the casual look (\$12.50); an interesting roast duckling in Muscadet, tucked among apples and grapes (\$10.95); fresh fish from \$7.75. Veal Forestiere is agreeably sauced and joined by fresh vegetables, but its texture whispers grass fed, rather than milk suckled (\$10.25).

You'll want to take a close look at that menu booklet. Besides the enormous variety of edibles and small but suitable wine list, there are full color ads for such Southern California necessities as hot tubbing, accu-massage and avant garde fashions. Daily from 11:30 a.m. Saturday and Sunday brunch, service until midnight, 1 a.m. Friday and Saturday. Cocktails. Good luck on parking. AE MC VISA. Other locations: 8155 Melrose Ave. and 464 N. Bedford Dr. Beverly Hills, same ownership and menu.

Additional Westwood suggestions: THE CHATAM, 10930 Weyburn Ave.; homey, Danish-American menu. PAUL BHALLA'S CUISINE OF INDIA, 10853 Lindbrook Ave.; exciting exotica and tan-

door specialties.

Attending events at the Japan America Theatre? Then you'll want to steer towards COMMODORE PERRY'S, in the New Otani Hotel, 120 S. Los Angeles Street, Garden Level, 629-1200. The room is fashioned like the hull of an 1850s clipper ship, with brass studded wooden railings and brass rimmed masts, a low, solid wood ceiling but all the modern conveniences, like a decent wine cellar, live harp music and a dual level seating arrangement. Beneath a giant painting of the Commodore's landing are several semi-circular booths, yours by reservation.

Its close proximity to the Music Center has inspired the hotel to offer a Sunset Dinner (5:30-7:30 p.m.), which, with soup or salad, sorbet, appetizer, choice of chicken Monterey, prime rib, sirloin steak or fresh fish, plus, get this, coffee and dessert for a paltry \$13.95, has to be the deal of the century. The regular menu seems a bit steep by comparison but their cioppino, simmered with white wine and tomatoes, seems sizeable enough to have sustained Perry and his crew on their round trip. There are tasty little clams, a few sweet scallops, some good size shrimp, a crab leg, sea bass, salmon and other fish just waiting to be spooned up along with the delectable broth (\$22).

The medallions of veal Suedoise, a close relative of the familiar Oscar, prettily garnished with fresh asparagus, crab legs and hollandaise, costs \$20.50. It started out as high quality baby veal which, unfortunately was denied T.L.C. and was bludgeoned to death into infant food consistency. No points. They also do pheasant (\$18), rack of local fresh lamb (\$40 for two); Madagascar pepper steak (\$16); broiled salmon (\$15); and a Japanese-style bouillabaise with lobster, saffron and other precious ingredients.

If you want a stylish start, the avocado mousse surrounded by tiny bay shrimp and two big, crunchy prawns, is highly recommended (\$4.25). All a la carte entrees include fruit sorbet, choice of potatoes, rice pilaf with mushroom and celery bits, or linguine, cooked to the point of perfection, as well as two fresh vegetables. Service, by our waiter Leon, was of first class, luxury liner caliber. Weekday lunch, dinners nightly. Cocktails. Validated parking in hotel garage. All cards. Further possibilities in the area: YAGURA ICHIBAN, 101 Japanese Village Plaza Mall, by the fire tower, and AKASAKA HANTEN, elegant Chinese on the second floor of Weller Court in Little Tokyo.

Next month: Olympic Sports Dining.

PRINCESS CRUISES LAUNCHES THE MOST EXCITING RESORT IN THE WORLD.



THE NEW ROYAL PRINCESS.

Designed by the premier naval architects from Europe and America, the Royal Princess is the most spectacular, the most advanced ship in the world.

THE EXPERIENCE IS MAGNIFICENT.

The Royal Princess is everything you can imagine in an exciting resort. Sweeping lobbies. Elegant lounges. Intimate dance floors. And an incredible 360° view from the Horizon Lounge, high above the sea.

Our deck space is measured in acres. Our splendid Promenade Deck completely encircles the ship. And our casino is one of the largest afloat.

Of our four pools, one is among the largest in the world of cruising. You'll also find two spas, a 1/4 mile jogging track, and more activities than there are hours in the day. At every turn, you'll find a ship full of warmth, laughter and fun.

ALL OUTSIDE STATEROOMS. A ROYAL PRINCESS EXCLUSIVE.

Every stateroom boasts a large picture window. No matter which room you select, you'll find yourself with a full bath including a bathtub, twin beds that easily convert to a queen-size bed, a color TV, radio, and refrigerator. And Royal Princess offers a choice of more private verandas than any other cruise ship.

THE PRINCESS DEDICATION TO PERFECTION.

Among experienced passengers, Princess is well known for setting the highest standards in every aspect of cruising.

Perhaps the most impressive Princess accomplishment is the unending presentation of masterpiece meals. Prepared by Master Chefs. Presented by a most charming Italian staff. The likes of Fettuccini Alfredo. Beef Wellington. Roast Duckling à l'Orange. Tender New York steak. Perhaps a grand finale of Cherries Jubilee, flambéed right at your table.

After dinner, it's show time aboard the Royal Princess. You'll see Broadway-style productions. Dancers. Singers. Costumes.

Something wonderfully different every single night.

SAIL AWAY ON THE MOST EXCITING RESORT IN THE WORLD.

So what shall it be? The best Caribbean, Mexico, Panama Canal, or Alaska? Our British officers are eager to show you our world. Our maiden season begins in November and continues through 1985. Join us. We're looking forward to dazzling you on the new Royal Princess. The most exciting resort in the world.

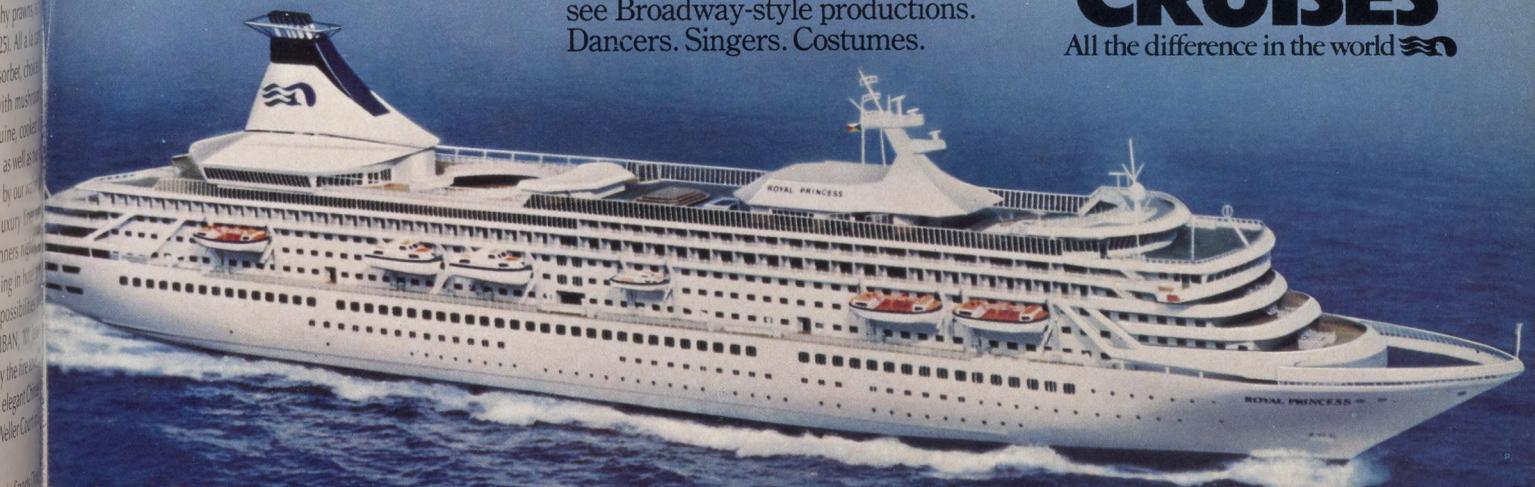
For a colorful 1985 Cruiseguide, ask your travel agent, or write Princess Cruises, Dept. PAR74, 2029 Century Park East, Los Angeles, CA 90067.



MEXICO • TRANSCANAL • CARIBBEAN • ALASKA

PRINCESS CRUISES

All the difference in the world



Registry: British

"The 300 ZX Turbo has instantly joined the ranks of the world's fastest production cars."—Sports Car Graphic

Listen carefully. You just might hear a faint "growl" as you approach the new 300 ZX Turbo.

Because this is one machine not meant to stand still—it's a machine designed to move...in ways reserved for just a handful of cars worldwide.

The remarkably sophisticated, turbo-charged, V-6 engine wrings 200 horsepower from just 181 cubic inches; at 227 ft/lbs., torque is just short of unbelievable.

How does Nissan harness all this power? The 300 ZX boasts a newly designed, fully independent suspension: McPherson struts upfront, expanded—span trailing arms aft. This new geometry provides near-flat cornering and reduces roll to a memory...for a sense of control that feels absolute.

The new 300 ZX Turbo—an extraordinary blend of challenging performance and incomparable luxury.

Take a test drive at your Datsun dealer. It's an awesome example of Major Motion...even standing still.

**EVEN
STANDING STILL
IT'S STILL MAJOR MOTION**



COME ALIVE, COME AND DRIVE

300ZX
MAJOR MOTION
FROM NISSAN



Sports Car Graphic
Turbo.
...in ways
power
able.
designed,
ded-span
nering and
feels absolute
of challenging
an awesome
otion
nding still.

N.Y. Report

by DALE HARRIS



SUNDAY WITH SONDEHEIM

Like virtually every musical written by Stephen Sondheim, *Sunday in the Park with George*, his most recent effort in that direction, is controversial. Which is to say that some people find the show wretched and others wonderful. Actually, "wonderful" is too absolute for these particular circumstances. Even those prepared to wave banners in the public thoroughfare on its behalf have agreed that the show has its drawbacks. No matter. For them, Sondheim is clearly a cause worth crusading for, and the cause in general obviously takes precedence over any momentary lapse from grace.

In his first-night review, Frank Rich, the latest to be elevated to those dizzying heights from which the *New York Times*'s drama critic surveys the city's theatrical activity, gave the show an unambiguously warm welcome. Sondheim, Rich averred, had once again extended the boundaries of the Broadway musical. It is true, Rich appeared to concede, that *Sunday in the Park with George* has no plot to speak of, a second act marked by confusion and indecision, no original—or even interesting—ideas, a paucity of tunefulness, and little humor. Nevertheless, it took the musical theatre into new realms and could only be commended. To the same theme, Rich returned tirelessly in a subsequent article, this in turn being followed a week later by a long piece on Mandy Patinkin, the actor who plays the show's protagonist and who discoursed at great length about his relationship to the historical figure on whom the role is based.

Oddly enough, Rich was hardly representative of the daily press as a whole. Clive Barnes, his predecessor at the *Times* and now a star of the *New York Post*, demurred, and so did Douglas Watt, the veteran drama critic of the *Daily News*. Linda Winer, of *USA Today*, on the other hand, seemed to feel that she had been vouchsafed a glimpse of genius at work. When the time for prizes drew near, there were enough of Winer's opinion to garner the musical no fewer than seven Tony nominations, five more than were won by the show's principal ri-

val, *La Cage aux Folles*.

Since then, despite the still-audible sounds of critical disapproval—including some particularly loud ones from the direction of the *Times*'s Sunday drama critic, Benedict Nightingale—the Booth Theatre, where Sondheim's show has been running since May 2, has been full at nearly every performance. By the time this article appears in print, *Sunday in the Park with George* will no doubt have won every award in sight, and will be all set to run for years.

Well, perhaps not for years. For, if one can tell anything from past events, the

*It did not. — Ed.

large public required to keep a show running successfully on Broadway for an extended length of time is not really attracted to Sondheim's work. Even the highly touted, many trophied *Sweeney Todd* did not turn a profit for its investors. Sondheim, you could say, has adherents rather than fans, supporters rather than lovers.

In any case, it would—or so I believe—be very hard to love a show like *Sunday in the Park with George*, an ostensible entertainment whose subject is nothing more or less than the nature of art and its relationship to life. The idea, while not especially original—remember *Lust for Life*? Or *The Moon and Sixpence*? Or *The Agony and the Ecstasy*?—is, at any rate, unusual for a Broadway musical, and, as such, unlikely to appeal to the huge audience currently packing Broadway's Palace Theatre for *La Cage aux Folles*.

Of course, Sondheim is too knowledgeable about the demands of the theatre to present his theme in abstract terms. His nominal subject is the pains-

(continued on next page)



Mandy Patinkin as Georges Seurat in "Sunday in the Park with George".

24-hour health services

designed just for you

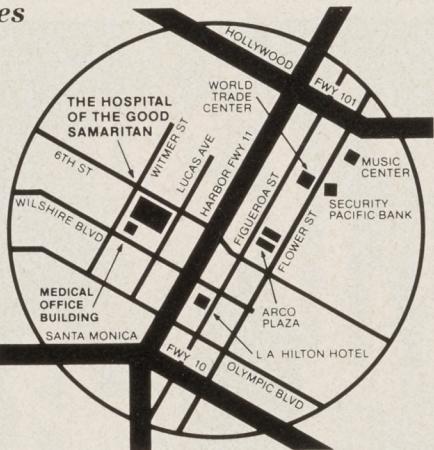
The Ambulatory Care Center at The Hospital of the Good Samaritan leads the way in answering your urgent medical problems. Eminently qualified physicians are available to you as soon as you walk in the door. You will be accommodated promptly and courteously, and you can depend upon the caring environment and superior reputation of Good Samaritan medical center at any hour, any day.

- Reasonable charges

- Referral service to staff physicians when an appointment is desired

- Lab, Pharmacy and Radiology all in one setting

- No waiting, no appointments necessary



A record of your treatment can be made available to your regular physician and insurance company.

Call (213) 975-1239 for further information.
Be prepared when you need urgent medical care.

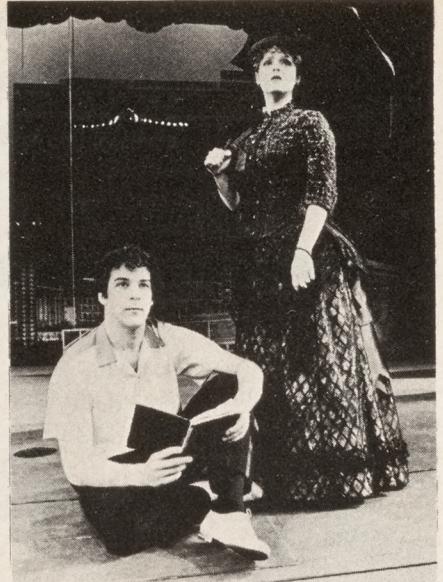
THE AMBULATORY CARE CENTER

The Hospital of the Good Samaritan



616 South Witmer Street
Los Angeles, California 90017
(213) 975-1239

OFFICIAL HOSPITAL FOR THE 1984 OLYMPIC GAMES



Mandy Patinkin and Bernadette Peters in "Sunday in the Park with George."

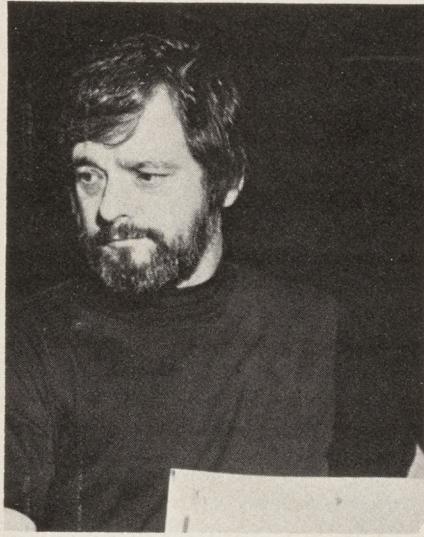
takingly slow, dot-by-dot creation of one of the masterpieces of 19th-century paintings: Georges Seurat's *Sunday Afternoon on the Island of La Grande Jatte*, now in the collection of the Art Institute in Chicago and a work we see taking shape before our very eyes during the course of the first act. At one point Seurat, in the guise of Mandy Patinkin, stands behind a transparent canvas, exactly the size of the actual work of art, and sings about the difficulties of painting, while actually going through the motions of doing so.

But it is not Sondheim's aim to show us merely the artist at work. What he is more interested in revealing is the life to which the painting refers. By disclosing what went into the creation of Seurat's art, by uncovering the personalities and private lives of the many different kinds of people depicted in it, Sondheim makes the point that art converts the unmanageable vitality of life into order, balance, unchanging beauty. Seurat, you see, cannot give himself heart and soul to anyone. His love is reserved, not for another human being, but for his art. By the end of act one, when the enormous canvas is finally finished, Seurat's girl friend—whose name, incidentally, is Dot—has left him for a pastrycook and is about to emigrate with him to the United States.

Act two, which makes an impression that can best be described as unclear, alternates between the past and the present. The latter is represented by the painter's great-grandson, George, a young American artist (also played by Mandy Patinkin) who specializes in electronic sculpture. Wary of being a mere pawn in the art market game and of be-

ing forced to repeat himself until he runs out of ideas, young George takes off for France and the spot in Paris where his great-grandfather painted his masterpiece.

At first he is discouraged by the sight that greets him: *La Grande Jatte*, he finds, is built over. No longer a rural retreat, it is an example of civilization at its most mechanized and soulless. Still, by an act of faith, the kind of faith that characters in musicals alone seem to be able to avail themselves of, he rediscovers the spirit of his famous ancestor. And as he does so, lo! the world is transformed—the ugly, glass-curtain buildings disappear and bit by bit the scene becomes once again the one depicted in *La Grande Jatte*. By the time the final curtain falls on Sondheim's musical, we have witnessed the regaining of paradise, but a paradise in which moral and ethical truths play no part. This paradise is dominated by the features of unchanging beauty, by the eternal verities of light, color and form.



Stephen Sondheim

Because of the way in which Sondheim's personality takes over any musical with which he is associated, most people do not seem to have noticed that *Sunday in the Park with George* is not entirely his. The book, though almost as skeletal as the so-called "lead-ins and crossovers" of David Merrick's *42nd Street*, is by James Lapine, who made his name as a writer with *March of the Falsettos*. Lapine also served as the show's director, a task for which he seems more fully equipped and to which he brings a certain flair missing from his script.

Another key figure in the creation of *Sunday in the Park with George* is the show's designer, Tony Straiges, who, all in all, emerges as the evening's real hero. Not only is his three-dimensional recrea-

(continued on p. 73)

Los Angeles Metropolitan Opera Company
presents Verdi's

AIDA

starring MARTINA ARROYO

August 24 and 26 - Shrine Auditorium

Tickets (213) 487-0244

Not affiliated with Metropolitan Opera in New York



Sponsored by
Coca-Cola
Bottling Company
of Los Angeles
Official soft drink of the 1984 Olympics

BRITAIN'S (PERHAPS THE WORLD'S) BEST TROPICAL WORSTED



(Carroll's Connaught suit series)

adamant advocates of the gentlemanly lightweight suit throughout our 35 years, we've never offered a finer collection... of a practically weightless but substantial worsted in our newly reshaped Connaught model with custom-tailoring's unique "side-body" construction for incredibly slimming and flattering fit; in solid navy, stripings and a perfect plaid, \$575 (a fair price for everlasting pleasure)

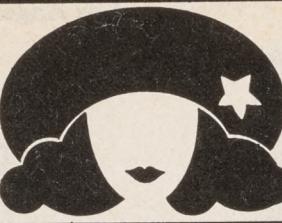


WARDROBE FOR GENTLEMEN
WARDROBE FOR GENTLEWOMEN

466 north (at the very top of) rodeo drive in beverly hills / ring 273-9060

The Fashion Scene

by MARY JANE HEWETT



Remember when a much younger, much slimmer Marlon Brando let out a primal yell for his beloved Stella in *A Streetcar Named Desire*? Since then the T-shirt has never been the same. Making its debut as an expression of a person's individuality, it most often topped jeans and other sporty attire. Not so today. Designers have fallen in love with the ease of styling afforded by T-shirting, taking it off the streets and into some of the most sophisticated events in town.

One such wizard who works wonders with the poly cotton fabric is Rosemary Brantley, who divides her time between Otis Parsons School of Design, where she is chairman of fashion design, and whipping up elegant creations under the Staples label.

Brantley weaves outfits that can take you from the beach to a movie premiere with her collection of dresses, separates, jumpsuits and evening wear—all derived from the simple T-shirt.

Look for her fashions in Macy's, Nordstrom's and I. Magnin as well as other better department stores and specialty shops.

• What the world of high fashion has joined together, let no man put asunder. Designer Yves Saint Laurent is lending his name and creative talents, while Cartier Inc. is handling manufacturing and distribution of a new line of watches, pens, lighters, luggage and leather goods. The worldwide licensing agreement is reported to be the first such venture in Cartier's history.

Leather goods range from \$30 for a keyholder to \$500 for a garment bag. Figure on \$250 for a variety of handbags, portfolios and overnight bags, \$110 for lighters and \$275 for watches.

Stocking up on them for the fall are the Rive Gauche boutiques, Bloomingdale's, Saks Fifth Avenue, Bergdorf Goodman, Neiman-Marcus and I. Magnin.

• It used to be when you mentioned the word "mousse" it conjured up a heavenly airy concoction you knew you shouldn't have but just couldn't resist. Now it's the hottest thing to hit beauty salons. Stylists are crediting a return to shorter,

more styled hair with the growing popularity of styling mousses and the return of gels. The former has been successful in Europe for years, but is just beginning to catch on here. Some of the big names in hair care—Pantene, Estee Lauder, Vidal Sassoon, Alberto-Culver, L'Oréal, Revlon and Jheri Redding—are jumping in with their own versions. Our favorite is the Redding, which is debuting the product in delicious variations of lemon, chocolate and strawberry.

Salons are demonstrating Redding products first hand, while department stores are setting up special clinics. Other manufacturers say they will depend on the power of advertising to deliver their message.

• Summertime reading: The nation's Second Lady of beauty (if you count her mom, Georgette, as the First Lady) is

coming out with *Kathryn Klinger's First Book of Beauty* (Simon & Schuster, \$16.95). The very pregnant Ms. Klinger talks about how to keep that glow during those nine months. Among her tips: Stay away from beauty machines or scrubbers to prevent scarring and bruising during this sensitive time. Also, forget hair dye, because the scalp is overly absorbent. If you must color, try streaking without touching the scalp.

• Estee Lauder is unveiling her personal collection of luxurious skincare products called the "Re-Nutrive Dry Skin Enrichment Program"—and not a moment too soon for those devoted sun worshippers whose epidermis is so dry you can almost hear it cracking. The collection contains four products especially for those women with dry, delicate skin, including Extra Rich Liquid Re-Nutriv; Extra Rich Firming Mask that promises to polish, soothe and smooth without robbing the skin of its precious oils; Gentle Skin Toner, a mild, non-alcoholic herbal rinse with a gel-like texture to clear away the last traces of cleanser; and Extra Rich Re-Nutriv for hands and arms, a special complex of sunscreens that guards against formation of age spots as well. Now don your bikini and head for the surf.

• There's no end to what can be accomplished when the California Mart teams up with the Rainbow Guild for the charity organization's annual luncheon and fashion show to benefit the Amie Karen Cancer Fund for Children. This year's event, held in the Ballroom of the Beverly Wilshire Hotel, featured fall fashions from around the world, modeled by *General Hospital's* Shelly Taylor Morgan, *A.M. Los Angeles's* Harold Green, *Entertainment Tonight's* Mary Hart, plus Sasha Stallone, Sonny Bono and Jayne Meadows.

On view were colorful, appliquéd suedes and leathers by Nooshin; a red chintz jumpsuit paired with a flowing grey jacket from Patti Cappalli; Bonnie Strauss' black velvet dress with V back drape worn with white anklets (the season's newest craze), and Mercedes & Adrienne's elegant white tapered slacks topped with a white silk blouse accented with sequined shoulders and tie.

However, the over-30 group, while appreciative of most of the designs, saved its unbridled enthusiasm for the parade of lush furs from Somper—white fox opera cape, full-length lynx coat and sporty mink jackets, of which there were plenty.

When last seen, many of the nattily attired matrons were headed for Rodeo Drive to hunt down some of the very same fashions. □



Rosemary Brantley's Staples

KAHLÚA® & cream



Frrresh. Naturally more delicious—'cause you make it yourself: with an ounce of Kahlúa and four ounces of cream, or milk, over ice. Fabulous, right? Because only Kahlúa tastes like Kahlúa. Our recipe book tells all. Do send for it. Our treat. Kahlúa, Dept. F, P.O. Box 8925, Universal City, CA 91608. Pssst: Kahlúa is beautiful to enjoy...beautiful to give. If you'd like extra recipe books to give with it, we'll be happy to oblige.

©1983 Kahlúa® 53 Proof. Maidstone Wine & Spirits Inc., Universal City, CA



We've tailored our famous Italian crease resist fabric into a separate kimono jacket. With six color blocks on each one. To go with any Matthews skirt...

...And our pure silk printed blouse or one of our solid color cotton sweaters.

Four different color combinations. Pants also available. Sizes 4 through 16.

RUTH MATTHEWS DESIGNS ONLY FOR
MATTHEWS

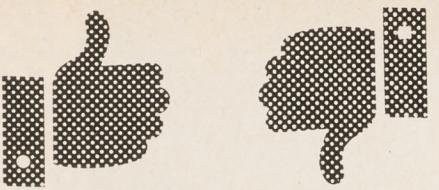
BEVERLY HILLS, 309 N. RODEO DR. / PALM SPRINGS, 650 N. PALM CYN. DR. /
 NEWPORT BEACH, 95 FASHION ISLAND / CHICAGO, WATER TOWER PLACE,
 THIRD LEVEL / NEW YORK, 767 FIFTH AVE. (GENERAL MOTORS PLAZA)

Proudly Owned by Conductors:
Herbert Blomstedt, Georg Jochum,
Richard Lert, Neville Marriner,
Igor Markevitch, Vaclav Neumann.

Discover the 125-year-old Blüthner tradition of virtuoso craftsmanship at the Kasimoff-Blüthner Studio, 337 No. Larchmont Blvd., Los Angeles (213) 466-7707. \$14,600 to \$32,800. (The Blüthner is also available for recording and concert rental.)

BLÜTHNER

Agents for
 Neupert Harpsichords



REVIEWS:

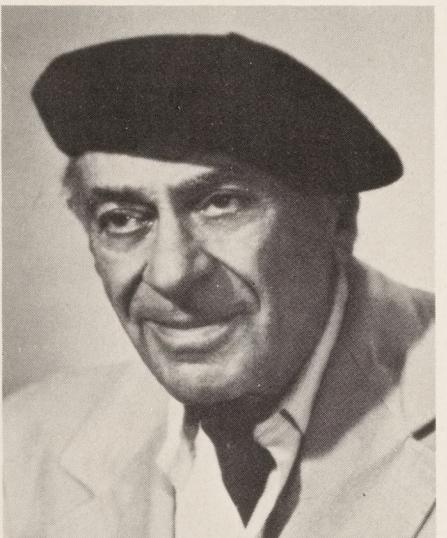
by SUSAN LaTEMPO

JED HARRIS, THE CURSE OF GENIUS

by Martin Gottfried
 Little, Brown, \$19.95

A biographer with a flair for the dramatic, Martin Gottfried has pounced upon the life of Jed Harris, giving shape and form to the legend of The Legend only four years after Harris' death. Stating in the opening pages that the most interesting thing about Harris was "his reputation for evil-doing," Gottfried writes:

Jed Harris had been one of those fabulous young men for whom the Roaring Twenties were named. His rise had been heady even for those roller-coasting times: within just two years this unknown youngster had produced four smash hits...He was earning forty thousand dollars a week. He made the cover of *Time*...he was twenty-eight... And then he embarked on a slow, painful decline that ended in his virtual disappearance. By the time he died the shock wasn't over the ending of a fabulous career. The shock was that he had been alive all these years.



Jed Harris, in later years.

Gottfried is no ghoul. The result of his quick decision to write about Harris (he seems to have been at Harris' memorial service himself) is curiously dichotomous. On one hand, many of Harris' relatives, and theatre colleagues

have survived him and were available to be interviewed (or, as was the case with several people like Ruth Gordon or Katherine Hepburn, to refuse to discuss him). On the other hand, most of Harris' relationships ended bitterly, and so few of the memories shared with the biographer were of recent vintage. Events are seen across the span of time, as if Harris had indeed been dead for many years.



A late 1930s photo of Harris (left) with casting director Paul Streger (center) and legendary press agent Richard Maney.

And what events they are. Harris' life curiously parallels that of another American who has been called a genius, poet Delmore Schwartz. Both were children of Jewish immigrants, both achieved early success and can be said to have "peaked" in their twenties, both were destructive in their personal and professional relationships, and both suffered long and ignoble declines. Schwartz, who like Harris, spent many of his last months in a seedy Manhattan hotel, is remembered not only by what others have written about him (James Atlas' remarkable biography, Saul Bellow's novel *Humboldt's Gift*), but by the writing he himself left behind — poems, essays, and short stories, including the unforgettable *In Dreams Begin Responsibilities*. Harris, theatre producer and director, left no tangible artifact. His reputation as a producer and director of genius relies upon accounts of eyewitnesses, and his reputation as a cruelly manipulative human being may come to overshadow his professional achievements.

Gottfried has rich material to work with. Harris worked with most of the major talents of American theatre in the '20s and '30s — and he managed to alienate all of them. He cheated George Abbott out of his director's percentage for *Broadway*, Harris' first big success. He destroyed a relationship with George S. Kaufman in a single phone call. The

Pavan

GOURMET PRE-THEATRE DINNER

6:00 p.m.-7:00 p.m. — \$24.00 incl. tax, grat. and parking

ELEGANT CHAMPAGNE BUFFET SUNDAY BRUNCH

110 Foot Food Fare Extravaganza — \$12.95

AFTER THEATER LOBBY DANCING

Reservations suggested (213) 629-3220



HYATT REGENCY LOS ANGELES

AT BROADWAY PLAZA

711 SOUTH HOPE

LOS ANGELES



from London...
Hawes and Curtis shirts
only at Mr. Guy

369 North Rodeo Drive,
Beverly Hills, California

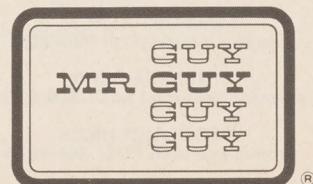
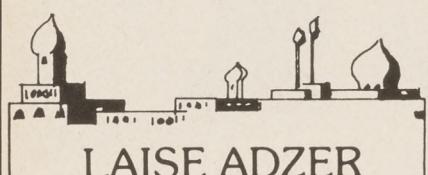




Photo: Phillip Dixon



LAISE ADZER

CENTURY CITY
century city shopping centre 277-0785

BEVERLY HILLS
332 n. rodeo drive 271-0803

WEST HOLLYWOOD
8583 melrose avenue 655-9285

NEWPORT BEACH
newport centre (714) 760-9333

UNIVERSAL CITY
sheraton universal hotel 509-0226

WOODLAND HILLS
promenade mall (818) 346-2224



From the original (1927) Broadway production of "The Royal Family" by George S. Kaufman and Edna Ferber. The producer was Jed Harris.

two had been through the fabulously successful production of *The Royal Family* together but after listening to Harris' vicious remarks on the phone, Kaufman severed all connections with the producer and later remarked that when he died he wanted to be cremated and have his ashes thrown in Harris' face.

Harris' erratic behavior and meanness were tolerated while he was successful and before he'd run out of playwrights and actors who would work with him. But by 1938, when he produced and directed the premiere of Thornton Wilder's *Our Town*, the petty misdeeds had given way to more tragic and complicated evils. Harris is credited with achieving the dry, unsentimental tone that made the initial production of *Our Town*, by all accounts, an historic moment in American theatre. His artistry gave us the "umbrella scene" at the cemetery. He is blamed by many, however, for the suicide, days before the opening, of Rosamond Pinchot, with whom he was involved at the time, and who worked on the production. Others would never forgive his treatment of Margaret Sullavan, with whom he had a long and turbulent affair, his unrelenting coldness to his son by Ruth Gordon, or his abusive attempts to break up several marriages.

This is the man who said to Laurence

Olivier, moments before the curtain rose on opening night of *The Green Bay Tree* (1933), "Goodbye, Larry. I hope I never see you again." Olivier never spoke to Harris again, but he remembered him well. He modeled his portrayal of Shakespeare's evil monarch, Richard III, on Harris. "I thought of the most venal person I knew," Olivier is quoted as saying, "and that was Jed Harris. I based my make-up and performance on him."

And so, perhaps, Harris' personality lives on, while his artistic achievements fade from memory. He lives on in Olivier's film version of Richard III, in Ben Hecht's novel *A Jew in Love* (which Gottfried calls "vicious"), and in the memoirs, written and spoken, of scores of articulate storytellers.

THE ENTHUSIAST

A Life of Thornton Wilder
by Gilbert Harrison
Ticknor & Fields, \$19.95

It is unfair, unpleasant to consider, and probably untrue that the bad guys are more interesting than the good guys, but reading this biography of Thornton Wilder is a disappointment in juxtaposition with the breathless, gritty tale of Jed Harris. Why? It's refreshing at first to breathe the clean air of Wilder's loving humanism, to see how he loves his



Win Her Heart

Elsa Peretti's famous heart designs have become a Tiffany tradition.

- A. Sterling silver belt buckle, \$95. B. Small eighteen karat gold pendant, \$160. In sterling silver, \$22. C. Medium eighteen karat gold pendant, \$260. In sterling silver, \$40. D. Large eighteen karat gold pendant, \$585. In sterling silver, \$80. E. Eighteen karat gold and pavé diamond pendant, \$3,250. F. Eighteen karat gold and pavé diamond pendant, \$950. G. Eighteen karat gold and pavé diamond earrings for pierced ears, \$950. H. Eighteen karat gold hoops for pierced ears, \$335. In sterling silver, \$70. Only at Tiffany's.

TIFFANY & Co.

AT THE BEVERLY WILSHIRE

BEVERLY HILLS 9502 WILSHIRE BOULEVARD • 90212 • PHONE: (213) 273-8880

Add any sales tax • American Express • Diners Club • MasterCard • Visa

PASTA etc.

Elegant food to go for
Bowl Picnics or for
your home

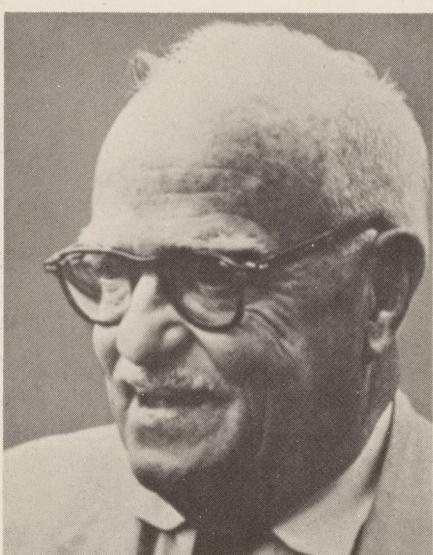
8650 Sunset Blvd.
Los Angeles
854-0094

16330 Ventura Blvd.
Encino
905-5616

Plenty of free parking



mother, trusts his agent, admires his teachers, works hard, studies hard, and (of course) achieves success. But just as *Our Town* is most often experienced today as a cloyingly sentimental play, Wilder's life comes across in this treatment as the story of a sweet schoolteacher who writes nice books and plays that even the children can be exposed to. Just as *The Skin of Our Teeth* now seems more akin to *The Flintstones* than to *Finnegan's Wake* (from which Wilder was "accused" of drawing inspiration), so this biography somehow fails to convey the intellectual muscularity of its subject.



Thornton Wilder

The Forgotten Woman.

DESIGNER FASHIONS
IN LARGE SIZES ONLY

9683 Wilshire Blvd. • Beverly Hills
Palm Springs • San Francisco • New York • L.I. • Ft. Lee
N. Palm Beach • Boca Raton • Ft. Lauderdale • Ft. Myers

himself sympathetic to Wilder, but quotes more extensively from detractors of Wilder's work than admirers. He manages to make both novels and plays sound insipid, dated, and dull. Gottfried is sharp and opinionated about Harris' personal life; Harrison is coy about Wilder's.

Harrison shows us that Wilder was productive, enthusiastic, charitable, kind, energetic, and not uncomplicated or consistently cheerful. He fails to show us that he was interesting.

TWENTIETH CENTURY THEATRE,

Volumes I and II

by Glenn Loney

Facts on File, \$60 each volume

This is the best of recent theatre encyclopedias, offering information on both British and American theatre. It is neither all-encompassing (thankfully) nor so terse as to simply list data and not allow for a good browse. Organized chronologically, it is indexed well, offering not only play titles but theatre companies and individuals as starting points of reference. Rather than having to refer to one reference book if all that's known is the title of the play, and to another if one knows the year of production and is hoping to find a photo, and a third if in search of information about a particular actor, it is possible with *Twentieth Century Theatre* to approach the research from a number of entries.

One could, for example, look up *Private Lives*, find that its London premiere was in 1930 and had 101 performances, that its New York premiere was in 1931, and that there was a London revival in 1944 with 716 performances. We can find out who was in the cast, and what the *Times* critic thought of the show.

The listings are arranged by year, with five sections categorizing the entries in each year. "American Premieres" and "British Premieres" list the first productions of plays, generally in the commercial theatre. "Revivals/Repertories" provides entries including the seasons of theatres as diverse as the Royal Shakespeare and the Circle Repertory, as well as notes on, for example, important productions at the Sundown Theatre in Livingston, Texas. "Births/Deaths/Debuts" provides information about actors, directors, and other theatre workers. "Theatres/Productions" lists entries important to theatre history such as the implementation of the Equity off-off-Broadway showcase code, notes on theatres built or burnt down, etc.

Well-chosen black-and-white photos augment the text, which is printed on a pleasing matte paper. □



Befittingly Beefeater.[®]



BEEFEATER[®] GIN. The Crown Jewel of England.[™]

Mercedes-Benz, which formerly stood virtually alone among automobiles, has a new and worthy competitor. The Continental Mark VII LSC. That's the conclusion reached by automotive experts who, after driving it, made some interesting observations.

"A substantial and gutsy departure...designed to create a direct challenge to some of the great Autobahn cruisers of Europe."

—Motor Trend

The Mark VII LSC is powered to keep company with the illustrious touring machines. With an advanced, electronically fuel-injected 5.0 liter V-8 or a new European designed 2.4 liter Turbo Diesel.

Another factor in the way the Continental Mark VII moves is its shape. With a drag coefficient of just .38, the flow of air actually helps it hold the road more solidly.

"We can't think of another car in this class, domestic or imported, that has its manners and comfort."

—AutoWeek

Those aforementioned road manners are due, in large measure, to an electronically controlled air suspension system. A technological advance offered by no other automaker in the world.

Coupled with quick-ratio, power-assisted rack-and-pinion steer-

Mercedes now has something it hasn't had before.



Get it together—buckle up.

ng, front and rear stabilizer bars, and nitrogen pressurized shocks, the result is a unique combination of disciplined handling and plush ride.

As for comfort, there are a number of interior accoutrements including a rear passenger compartment heating vent and, as an option, individually heated contoured front seats.

'Move over Mercedes and

BMW, there's a new show in town."

—AutoWeek

The single guiding philosophy behind the Continental Mark VII LSC is this: That it be rewarding to drive, not just ride in. It's a philosophy that guided the engineering approach to every aspect of this automobile. Its ride, performance, even the way it looks. And for California, Washington, Oregon, Alaska and Hawaii residents, Mark VII LSC is

even more rewarding to own. It comes with a three year or 36,000 mile (whichever comes first) scheduled maintenance and limited warranty. It covers virtually everything except tires, fluids, driver abuse and accidents.

The new Continental Mark VII LSC. You could buy a much more expensive European equivalent. But why would you want to?

THE NEW CONTINENTAL MARK VII LSC.

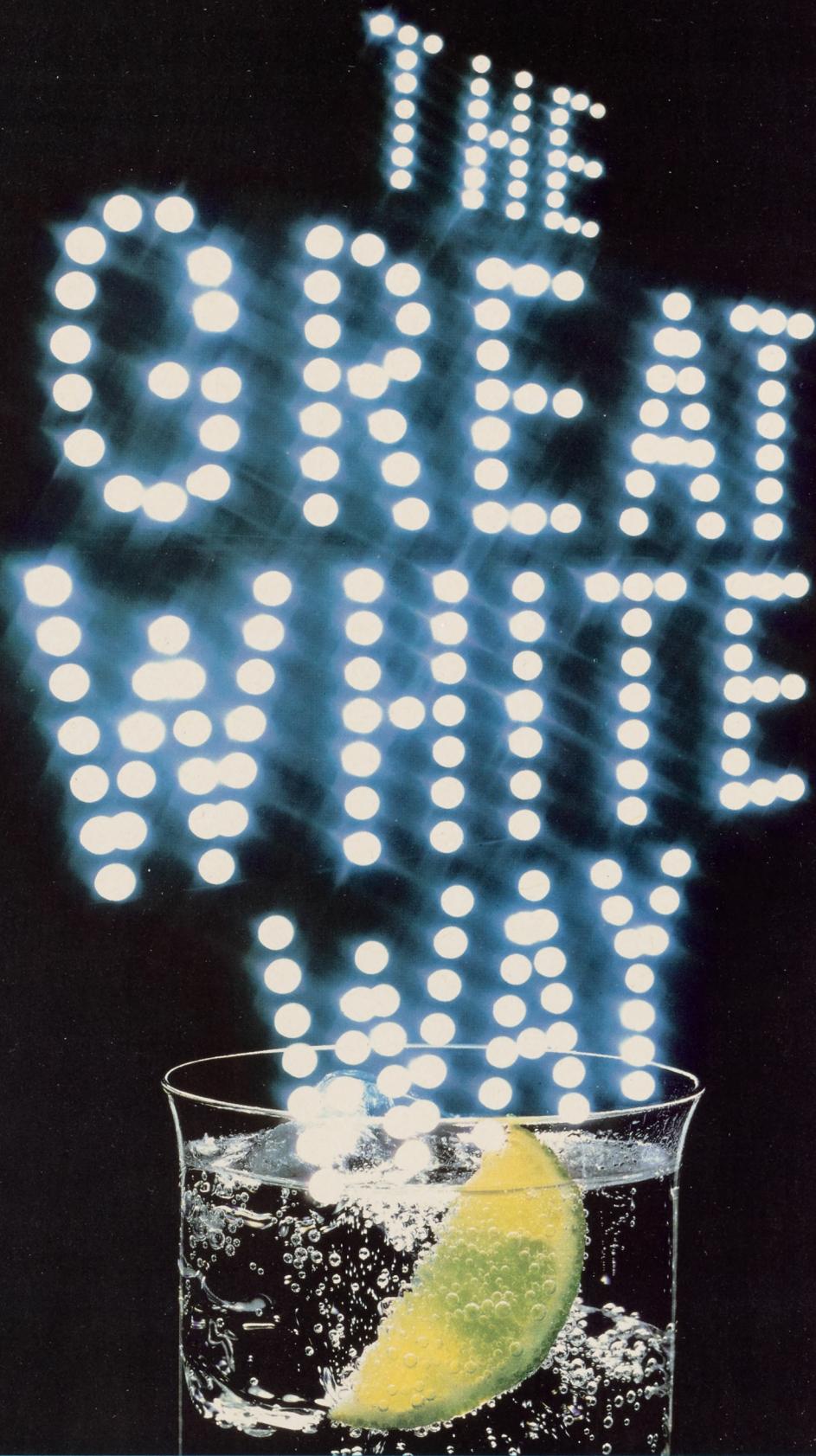
Competition.



LINCOLN-MERCURY DIVISION



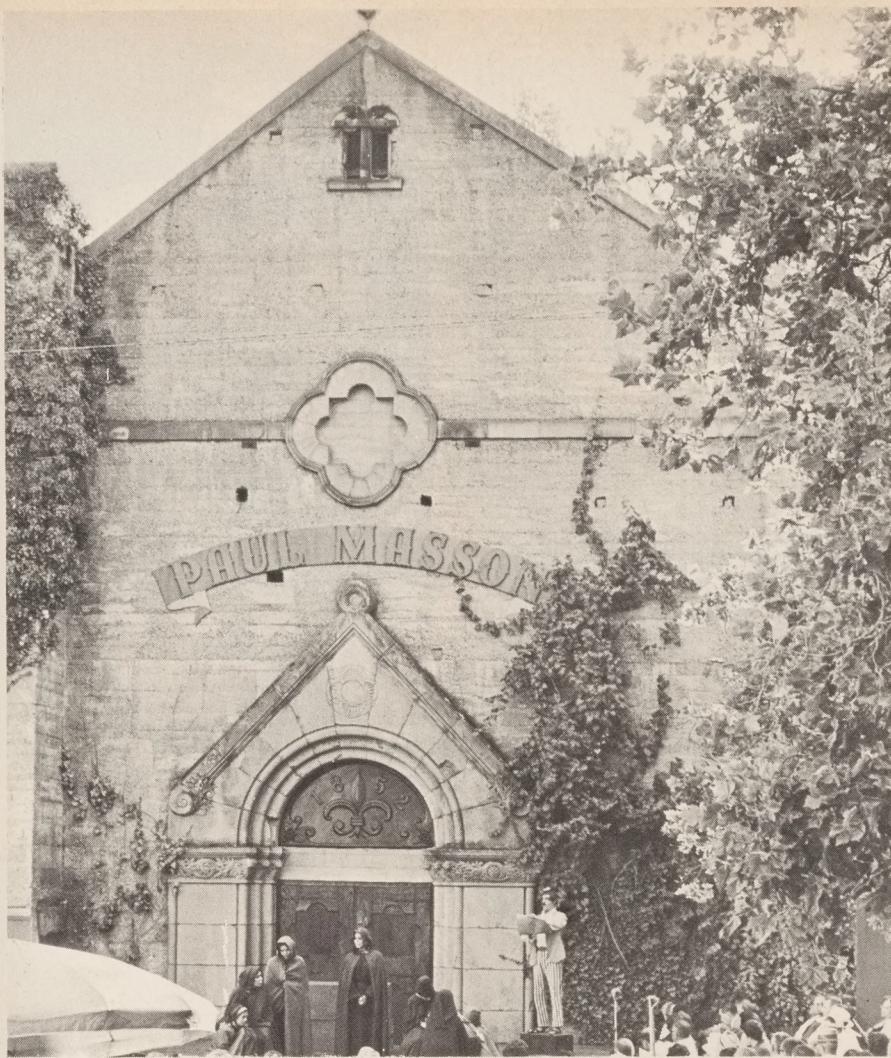
Rum & Tonic Starring in:



It's getting great reviews on Broadway, and all over America. Puerto Rican white rum has a smoothness vodka or gin can't match, because it's aged for smoothness and taste.

Enjoy white rum and tonic tonight. You'll agree—it's a tough act to follow.

RUMS OF PUERTO RICO 
Aged for smoothness and taste.



The Paul Masson Winery in Saratoga, summer home of the Valley Shakespeare Festival.

HEADING NORTH

The pick of the summer's entertainment in the Bay Area

by ALLAN ULRICH

As its inhabitants know so well—and its summer visitors discover annually—July and August in San Francisco compare with those months in no other major American city. (This is, after all, the place where Mark Twain almost froze to death under the sign of Leo.)

But this also is a city in which the performing arts simmer all summer long, providing a particularly pleasing adjunct this year for visitors travelling to the Bay Area after completing their Southern California revels at the Olympic Games, the Olympic Arts Festival, the Hollywood Bowl, etc.

Herewith, some Bay Area highlights for July and August, with phone numbers (the area code is 415) provided.

With all the goodies on deck, one must confess that San Francisco's great

est theatrical event in July will be the Democratic National Convention, meeting at the Moscone Center. Can anything devised by our performing arts groups match the Dems for drama, pathos and sheer theatre?

Well, it won't be for lack of trying. If events this summer have acquired a slightly political flavor (Will Rogers, the Gershwin's *Of Thee I Sing*), that's the explanation. It also explains why the July schedule seems so full of activity, both in town and at the usual warm-weather festival sites a short jaunt from the Golden Gate.

American Conservatory Theatre keeps its doors open this summer, hosting veteran actor James Whitmore in *Will Rogers' U.S.A.* at the Geary Theatre (673-6440) through August 5. Adapted and di-

rected by Paul Shyre, the one-man show opened in 1970 and was last seen in San Francisco in 1974. Humorist, actor, journalist and social commentator, Rogers wore the mantle of America's unofficial court jester and, in a small but significant way, afforded the nation some laughs when it needed them most, right in the midst of the Depression era.

The leading holdover in July is *La Cage aux Folles*, the musical comedy about two homosexual lovers, inspired by the hit French movie, in turn inspired by the Parisian stage success. Harvey (Torch Song Trilogy) Fierstein did the adaptation, Jerry (Hello, Dolly!) Herman wrote the songs. The cast includes Keith Michell as the long-suffering Georges and Walter Charles as the flamboyant night-club entertainer, Albin. Arthur Laurents directed; the opulent sets and costumes are by David Mitchell and Theoni V. Aldredge. *La Cage aux Folles* is lodged at the Golden Gate (775-8800) until late August.

Both the Berkeley Repertory Theatre (845-4700) and the Berkeley Shakespeare Festival have announced ambitious plans for this summer. Berkeley Rep's sole offering is *Kabuki Medea*, the Greek myth retold with the pageantry of traditional Japanese theatre. Conceived, designed and directed by Shozo Sato, artist-in-residence at the University of Illinois, *Kabuki Medea* runs through July 15. Comic elements leaven the tragedy in this version. Medea is a princess from Okinawa. She flees to Korea, and Jason chases the golden dragon, fresh from fighting Mongolian invaders. The cast for this East-West blend includes Hope Alexander-Willis as Medea and David Booth as Jason.

Downtown San Francisco is alive this summer with theatre, flourishing with a vigor it hasn't shown in years. Through July 15, the attraction at the Alcazar is *Welcome to Transylvania: A Musical*. It's a madcap vampire romp set in a turn-of-the-century English music hall. The original Bram Stoker novel is presented as play-within-a-play. Doug Johnson wrote the book and lyrics, and also directs. The composer is John Aschenbrenner. The star, as he was when the work premiered at the Berkeley Repertory Theatre a decade ago, is Joe Spano, who went on to fame and reruns in TV's *Hill Street Blues* (775-7100 for tickets).

The Berkeley Shakespeare Festival will produce three plays this season and again they will alternate in repertory at the open-air amphitheatre in John Hinkel Park. Opening the festivities on July 13 will be *Othello*, directed by Richard E.T. White, and featuring Tony Amen-

日本料理
HORIKAWA



Restaurant

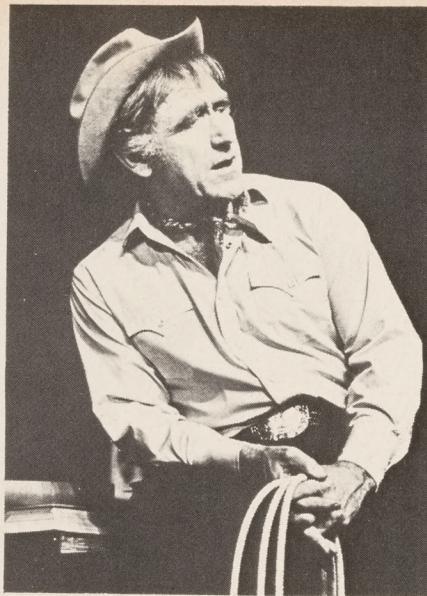
The Finest
Japanese Dining
Experience

Since 1960

Horikawa

Tokyo • Los Angeles • Santa Ana

3 minutes from the Music Center
Los Angeles 111 S. San Pedro St., Los Angeles, CA (213) 680-9355
Also South Coast Plaza Village 3800 S. Plaza Dr., Santa Ana, CA (714) 557-2531



James Whitmore as Will Rogers

Angel

Available on New
High Quality XDR/HX Cassettes



The Standard
of Excellence

Glyndebourne Festival
Fiftieth Anniversary MOZART
DON GIOVANNI
Thomas Allen • Carol Vaness • Maria Ewing
Elisabeth Gale • Keith Lewis • Richard Van Allan
DIGITAL BERNARD HAITINK



"A superb tribute to
Mozart's masterpiece
and Glyndebourne."
—II Disco Pressed in
Europe/Direct Metal
Mastering. DSCX-3953

Mahler's glorious First
aglow with magical Muti-
Philadelphia sound.
Pressed in Europe/
Direct Metal Mastering.
DS-38078

Come to the Fair
KIRI TE KANAWA



Kiri Te Kanawa's
soprano artistry in
Danny Boy, Green-
sleeves, Comin' thro'
the Rye, more.

DS-38097

Roistering performances of two satirical
masterworks. Pressed in
Europe/Direct Metal
Mastering. DS-38095

DIGITAL VERDI
RIGOLETTO
Rawnsley • Field-Davies
English National Opera-Elder



English Opera Co.'s
thrilling modern
staging of Verdi's
dark drama, sung in
English. DSBX-3957

By demand: more vivid
Brecht songs by Robyn
Archer incl. Ballad of
Mac the Knife, Polly's
Song, Mother Courage.
DS-38062

MAHLER
Symphony
No. 1 in D
Riccardo
MUTI
Philadelphia



Kodály: HÁRY JÁNOS
Prokofiev: LT. KIJÉ
TENNSTEDT
London Philharmonic



DIGITAL Robyn Archer
SINGS BRECHT-VOL. 2



dola as Iago. Amendola returns in directorial guise when *The Merchant of Venice* makes its bow July 27. *Love's Labour's Lost*, directed by Julian Lopez-Morillas, arrives on August 24. Call 548-3422.

Shakespeare *al fresco* again, this time at the Paul Masson Mountain Winery high above Saratoga. The vineyard plays host to the Valley Shakespeare Festival during the month of July. In repertory this summer are a brace of comedies, *The Taming of the Shrew* and *The Merry Wives of Windsor*, as well as a pastiche on the career and life of *Robin Hood*. Phone: (408) 725-4275.

The Funnies, the One-Act Theatre Company's summer fare of comedies and farces, stays through the month. And the Lamplighters continues with its revival of *Something's Afoot* until July 29. The plot of this musical sounds suspiciously like Agatha Christie's *Ten Little Indians*, with its characters stranded during a thunderstorm at an isolated country estate. Bit by bit, the bodies accumulate. Book, music and lyrics are by James McDonald, David Vos and Robert Gerlach. It happens at the Presentation Theatre.

The Magic Theatre (441-8822) busies itself with two attractions through early summer. Stephen Wylie's *Skaters*, a zany comedy about hockey players, army colonels and folks who see atoms, plays at the Northside until July 8, under Andy Doe's direction. At the Magic Southside, it's *Cutting Canvas* by James Keller and Albert Takazuckas. The plot concerns an artist, his spouse and lovers and a weekend party. It stays the month of July.

July means that the annual free Stern Grove Festival—call 398-6551—is in full

Summertime and the linen is easy.

Sy Devore is menswear made easy. Our own Italian design suit in 100% pure linen, \$255.

SY DEVORE

Rely on the fashion expertise of Sy Devore
for wardrobe coordination,
professional fitting and alterations,
and personal attention.

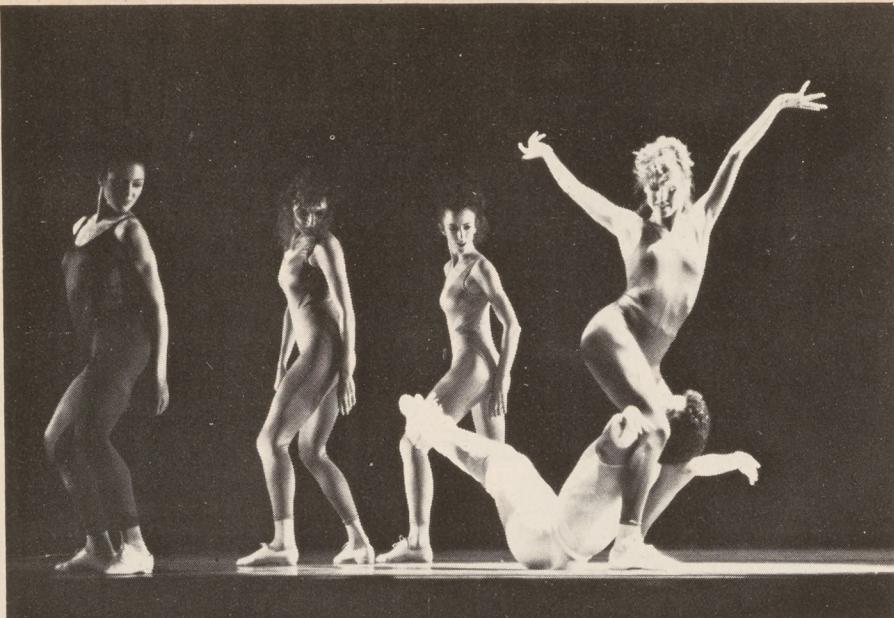
SY DEVORE MENSWEAR COLLECTION

62 Fashion Square (near Bullock's) in Sherman Oaks
(818) 783-2700 or (213) 872-0838

SY DEVORE CUSTOM TAILORS

By Appointment Only in West Hollywood
(213) 274-8435





From the San Francisco Ballet's "To the Beatles..."

operation every Sunday afternoon. Bring lunch, a sunbonnet and a wind-breaker and enjoy the San Francisco Ballet on the 1st; George Cleve conducting the Mostly Mozart Festival Orchestra on the 8th; a staged performance of the Gershwins' 1931 political satire *Of Thee I Sing* on the 15th; the S.F. Boys Chorus on the 22nd; and the S.F. Opera's Merola Program trainees in Verdi's sublime comedy, *Falstaff*, on the 29th. The latter will be conducted by Evan Whallon and staged by Matthew Farrugio.

For lovers of musical theatre, a couple of recommendations are in order. The Lamplighters, which usually devote their performing hours to Gilbert & Sullivan, are currently (through July 29) reviving *Something's Afoot*, a murder mystery musical about ten people stranded in an isolated English manor house during a thunderstorm. The author-composer team comprises James McDonald, David Voss and Robert Gerlach. It plays weekends at the Presentation Theatre (752-7755).

Donald Pippin, founder of Pocket Opera, will spend the summer presiding over an "Offenbachanalia," 14 performances of four frothy operettas, all in Pippin's witty translations. The delicacies are *La Belle Hélène*, *La Vie Parisienne*, *La Périchole* and the rarely heard *Pont des Soupirs* (Bridge of Sighs). The merriment runs July 21-Aug. 12 at the Herbst Theatre (398-2220).

Down on the Peninsula, Theatreworks offers Tom Stoppard's *On the Razzle*, an adaptation of Johann Nestroy's 18th century farce, *He's Out for a Fling*. Transfer-



George Cleve conducting at Stern Grove.

red from Vienna to the San Francisco of 1905, the comedy is directed by Geoffrey Reeves. It plays in repertory with Istvan Orkeny's comedy *Catsplay* and the revue *Eubie!* Theatreworks performs at Lucie Stern Center (phone 329-2623).

A relative oldtimer, the Midsummer Mozart Festival, celebrates ten years under its founder and music director, George Cleve, with a quartet of concerts with soloists: violinist Daniel Kobialka, flutist Julius Baker and pianists Claude Frank and Alicia de Larrocha. The festivities begin on July 11 and conclude with de Larrocha, Cleve and the Mozart Orchestra in a gala affair at Davies Hall. Call 775-2805 for complete details.

The San Francisco Symphony's perennial series of pops concerts runs July 18 through August 13 at the Civic Auditorium, while the Israel Philharmonic, under Zubin Mehta, visits Davies Symphony Hall on July 29. Ticket information for both events: 431-5400.

For dance fans, July inevitably means the return of the Joffrey Ballet to the Opera House. Dates this year are July 2-15; call 431-1210. As usual, this energetic, versatile troupe will balance the classic and the contemporary in the patented Joffrey manner. New to the company's repertoire this year are Jiri Kylian's lyrical *Dream Dances*, set to Luciano Berio arrangements of folk songs; Paul Taylor's deliciously wicked social satire, *Cloven Kingdom* and a brace of pieces by Gerald Arpino, the Joffrey's associate director.

July 19 marks the start of a short, Opera House summer season for the S.F. Ballet (558-2887). The bill will include a retrospective look at some of the company's finest creations of the past decades.

Continuing art exhibitions of note: The S.F. Museum of Modern Art's Collectors Forum is sponsoring its third biennial, concentrating on the current trend of Neo-Expressionistic Art as interpreted by European and American artists. Call 863-8800 for details. "Grant Wood: The Regionalist Vision" lingers in the M.H. de Young Memorial Museum (621-3838) through mid-August. Wood's famous "American Gothic" will be there, too. □



"Daughters of the Revolution" - from the Grant Wood exhibition at the M.H. de Young Museum.

THE CHRYSLER TOWN & COUNTRY



A carefully crafted classic. It's America's best backed luxury wagon.

Chrysler has engineered the only wagon that combines luxury, front-wheel drive and high mileage with a 5 year or 50,000 mile Protection Plan. The prestigious Town & Country. No other wagon—not Ford LTD, Olds Cutlass Cruiser, not even Mercedes—offers all this.

And no other wagon is more distinctive than Town & Country with its classic woody styling, reclining bucket seats, available Mark Cross leathers and choice of an Electronic Voice Alert system to monitor vital performance functions.

Yet with all its luxury, Town & Country is designed with a single-minded practicality of purpose. Step inside. There's room

for six and 35 cubic feet of cargo, or 69.6 cubic feet with the rear seat down.

Drive it. Town & Country's new and



larger fuel tank lets you travel over 322 miles without stopping for gas.* Front-wheel drive and a refined suspension system assure outstanding traction.

Compare quality. Chrysler Corporation makes the best built** American cars. And backs them with a 5 year/50,000 mile Protection Plan on the engine, powertrain and against outer body rust-through.†

The 1984 Chrysler Town & Country. Function and luxury in an American classic. Buckle up for safety.



31 EST. 23 EPA
HWY. EST. MPG.‡

*322 mile range equals EPA est. mpg x fuel tank capacity. **Based on percent of National Highway Traffic Safety Administration safety recalls for '82 and '83 models designed and built in North America. †Whichever comes first. Limited warranty. Deductible applies. Excludes leases. Dealer has details. ‡Use EPA est. mpg for comparison. Your mileage may vary depending on speed, weather and trip length. Highway and California estimates lower.

Chrysler. The best built, best backed American cars.

BENSON & HEDGES

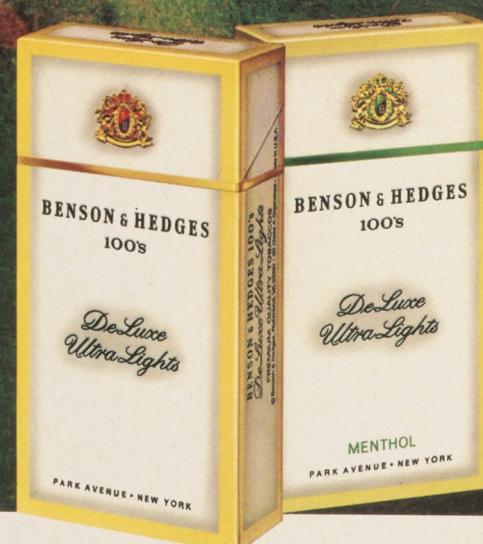
Deluxe Ultra Lights



© Philip Morris Inc. 1984

6 mg "tar," 0.5 mg nicotine av. per cigarette, FTC Report Mar.'84.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.



The Deluxe 100.
Regular and Menthol.

Meredith
Philharmonic
died on F
A well-kn
musical th
who were
Born in
son studi
stitute of
ere. In 1
four years
harmonic
compos
and bega
years he
Great Di
on many

THE LOS ANGELES PHILHARMONIC ASSOCIATION

ERNEST FLEISCHMANN, Executive Director

BOARD OF DIRECTORS

*ROCCO C. SICILIANO
Chairman of the Board
*MRS. GEORGE S. BEHRENDT
Vice Chairman
*DONN B. TATUM
Vice President
*ALAN WAYTE
Secretary
*SIDNEY R. PETERSEN
President
*C. JOSEPH LA BONTE
Vice President
*DENNIS M. KENT
Treasurer

HERBERT R. BLOCH, JR.
MRS. RICHARD CALL
EDWARD W. CARTER
MRS. OTIS CHANDLER
JAMES H. CHENEY
RICHARD D. COLBURN
MICHAEL J. CONNELL
DAVRE J. DAVIDSON
*ROYCE DIENER
*BRAM GOLDSMITH
MRS. DAVID E. HART
FRED L. HARTLEY

MRS. EDWIN HOLT
*JOHN F. HOTCHKIS
MRS. EARLE M. JORGENSEN
FREDERICK G. LARKIN, JR.
IGNACIO E. LOZANO, JR.
*CHAUNCEY J. MEDBERRY III
*JOSEPH J. PINOLA
DR. SIMON RAMO
LLOYD E. RIGLER
EDFRED L. SHANNON, JR.
H. RUSSELL SMITH
HAROLD M. WILLIAMS

HONORARY LIFE DIRECTORS

MRS. NORMAN CHANDLER
Honorary Life Chairman of the Board

JOHN CONNELL JASCHA HEIFETZ DANNY KAYE

*Members of the Executive Committee

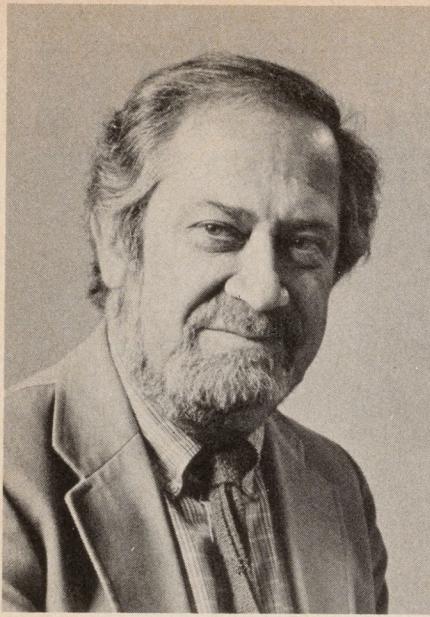
Meredith Willson, an honorary member of the Los Angeles Philharmonic Association's Board of Directors since 1963, died on Friday, June 15, in Santa Monica at the age of 82. A well-known composer and prominent figure in films and musical theatre, Mr. Willson will be greatly missed by all who were touched by his warmth and enthusiasm.

Born in Mason City, Iowa, on May 18, 1902, Mr. Willson studied flute and piccolo at New York's Damrosch Institute of Musical Arts and with Parisian flutist George Barrere. In 1921 he joined the John Philip Sousa band and four years later became a member of the New York Philharmonic. After deciding to concentrate on a career as a composer/conductor, he moved to Hollywood in 1930 and began working in movies and radio. In the ensuing years he was music director for Charlie Chaplin's *The Great Dictator*, conducted numerous symphony orchestras (on many occasions the Los Angeles Philharmonic at the

Hollywood Bowl), wrote four books (including an autobiography) and appeared on many radio and television shows.

It was in 1950 that Mr. Willson decided to create a theatre work based on his boyhood experiences in a small town in the Midwest. *The Music Man* took him seven years and 38 rewrites to complete. It was an immediate hit, winning Tony awards for best musical, book and score and, later, an Oscar for the movie version and a Grammy as best original cast album. It has since proven one of the most enduring and well-loved pieces in the musical theatre repertoire.

Mr. Willson subsequently wrote two shows that were also successful — *The Unsinkable Molly Brown* and *Here's Love*. At the time of his death he was working on a new musical, *That Music Man's Music*, which is scheduled to premiere in October in Los Angeles.



A Message from the Bowl's General Director

Once again, it is with genuine pleasure that I extend a friendly welcome to every single visitor to the Hollywood Bowl. The splendid musicians of the Los Angeles Philharmonic, as well as the enthusiastic, devoted members of our administrative staff, join me in thanking you for your patronage. It is our hope that you will enjoy the performances and the ambience that make every concert at the Bowl such a very special event. To help make these events even more enjoyable for everyone, your co-operation will be deeply appreciated in not disturbing your fellow Bowl-goers by taking care to avoid dropping bottles and other noisy objects during performances, and also by confining your smoking to intermissions and the time before and after each concert.

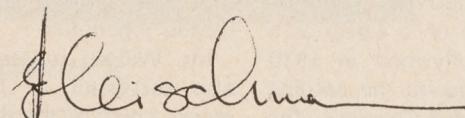
This year, more than ever, our audiences will include guests from places far and wide, domestic and foreign. One of the goals of most visitors to Los Angeles is an evening at one of the world's most famous, distinctive and pleasant open-air concert spaces, where they can hear the superb musicians who comprise the Los Angeles Philharmonic. After more than sixty years of phenomenal artistic progress, the last twenty-two under Zubin Mehta and Carlo Maria Giulini, we are proud to welcome soon our next music director, André Previn, who will surely enhance further the quality and the versatility of our great Orchestra. All this — the Bowl, the Philharmonic, the enormous range of our services to the community — would not be possible without the loyal, generous and unselfish support of our Board of Directors, our more than 2,000 volunteers, and the Board of Supervisors and the Music and Performing Arts Commission of the County of Los Angeles. The California Arts Council, the National Endowment for the Arts and HB-2

the City of Los Angeles also help substantially to ensure that the Philharmonic and the Bowl will continue to flourish. To them, as well as to those thousands of individuals, corporations and foundations who contribute so generously to eliminate the inevitable deficits facing non-profit performing arts institutions everywhere, we say a very sincere "thank you," and express the hope that they will share our pride in bringing to Los Angeles and the world the best of musical experiences for now and for countless generations in the future.

In welcoming our audiences to this Olympic "Winning Season" at the Bowl, I think it is only fitting to honor those musical "champions" whose performances will grace our stage this year. It was certainly not difficult to assemble an illustrious group of artists who had won prizes at important musical competitions throughout the world, as long ago as 1943 (Eugene Istomin: the Leventritt Award) or as recently as 1983 (Mihaela Martin: the Indianapolis International Violin Competition). However, there are numerous outstanding musicians who, for a multitude of valid reasons, have never entered a single competition, but have enjoyed careers of distinction with performances that have brought infinite pleasure and enrichment to audiences throughout the world (Alicia de Larrocha and Jean-Pierre Rampal, for example).

While this year it was obviously appropriate that there should be some emphasis on competition winners, this does not imply that we subscribe to the idea that competitions are essential, or even desirable, in a musician's development towards a successful career, let alone a satisfying artistic growth. The competitive element inherent in all forms of competition does not necessarily suit the personality of every sensitive artist. The achievement of total technical command (so often excessively prized by competition juries) may well become an end in itself, whereas style, musicianship, individuality and all those other less easily definable qualities that give a unique and special character to the work of an artist, are often overlooked by those who sit in judgement at public trials of musical prowess.

Let us therefore honor not only those who have survived the rigors of music competitions and won the awards, but also the many artists whose ability to move, enlighten and uplift us has ensured them a permanent place in our affections and on our stages.


Ernest Fleischmann
Executive Director,
Los Angeles Philharmonic Association
General Director, Hollywood Bowl



1984 Open House at Hollywood Bowl

Children's International Festival of Performing Arts
Performances and Workshops
Mondays through Fridays
July 9-August 17

J.P. NIGHTINGALE
Masters of Ceremonies

JULY 9-13
"An Olympic Revue" — J.P. NIGHTINGALE
**Piñata! — Mexican Folk Art with OLGA PONCE
FURGINSON

JULY 16-20
"Words 'n' Music" — JANET and JUDY ROBINSON
"From a Magic Nation" — L.A. MOVING VAN & PUPPET CO.
**The Miracle of Mime" — JUDI GARRATT

JULY 23-27
"Legend into History" — CHIEF RED DAWN and BLUE EAGLE
"We Love Opera" — DAVID SCOTT OPERA ENSEMBLE
**"Signs of the Time" (Ameslan) — CINDY TANAKA and DIANE JONES

JULY 30-AUGUST 3
"Letters to Harriet Tubman" — PAUL MORSE featuring NYNA SHANNON ANDERSEN
"Anyone Can Dance!" — LORETTA LIVINGSTON & DANCERS with Jon Norton, percussion
**"Let's Make Music" — STEVEN TRAUGH

AUGUST 6-10
"Modern Minstrelsy" — THE TROUBADORS (CULTER and LEWIS)
"Dance Traditions of Japan" — FUJIMA KANSUMA KAI
**"Discover the River of Gold" — create a puppet with BETSY BROWN

AUGUST 13-17
In the Workshop Theatre (9:30 and 10:30)
"Sense and Nonsense" — DAN CROW
"Summer Strings" — BOB BAKER MARIONETTE THEATRE
On the Plaza Stage (10:30 and 11:30)
"Super Sounds" — SUPERCUSSION PLUS

Presented by the Los Angeles Philharmonic Association and Hollywood Bowl Volunteers
Produced by Jacqueline Ruiz Blew
Monday through Friday at 9:30 & 10:30 a.m.
Admission: \$2.00
Free Parking

COME join us for a fun-filled summer morning at Hollywood Bowl! Enjoy musicians, actors, singers, dancers, artists, puppets, and mimes in performances and workshops just for you; drop in on a rehearsal of the Los Angeles Philharmonic; even bring a picnic and lunch in one of the Bowl's delightful picnic areas.

PERFORMANCES: in the Box Office Plaza at 9:30 and 10:30 a.m.

WORKSHOPS *(marked with a star): participation for children, ages 5 and older, following the performances at 10:30 and 11:30 a.m. Please note: space is limited and reservations are required, so please order early.

SIGN LANGUAGE: on Wednesdays, the 9:30 performances and 10:30 workshops are interpreted in sign language for the hearing impaired.

INFORMATION: phone (213) 850-2077.

HOLLYWOOD BOWL 84

Summer Home of the Los Angeles Philharmonic • Ernest Fleischmann, General Director

THE WINNING SEASON

THE FIRST THREE WEEKS!

July 10-15

Tuesday, July 10, 8:30

TILSON THOMAS AND ALEXANDER TORADZE OPEN THIS WINNING SEASON

Wagner: Overture, The Mastersingers

Rachmaninov: Piano Concerto No. 2

Beethoven: Symphony No. 5

Michael Tilson Thomas, conductor

(Please note change of conductor)

Alexander Toradze, piano

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, July 11, 8:00 • Jazz at the Bowl

BIG BAND BASH

What an exciting start to the 1984 Winning Season of Jazz at the Bowl: the explosive **Buddy Rich** and **Buddy Rich Orchestra**, and special guest **Rosemary Clooney**, one of America's great song stylists. Opening the concert will be the **Harry James Orchestra**, under the direction of **Joe Graves**, in a tribute to the late, all-time-great trumpeter, Harry James.

Tickets: \$20.00, 14.00, 7.50, 6.50

Thursday, July 12, 8:30

SLATKIN AND ISTOMIN

Bach/Respighi: Prelude and Fugue in D

Beethoven: Piano Concerto No. 4

Mussorgsky/Ravel: Pictures at an Exhibition

Leonard Slatkin, conductor

(Please note change of conductor)

Eugene Istomin, piano

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, July 13/Saturday, July 14, 8:30

THE INTERNATIONAL FESTIVAL OF SONG

Enjoy some of the world's most popular folksongs, ballads, showtunes, and folk dance music, with famed stage and screen star **Theo Bikel**. **Harry Rabinowitz** returns to direct the Orchestra in this song-filled evening at the Bowl.

Harry Rabinowitz, conductor

Theodore Bikel, vocalist

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Sunday, July 15, 7:30 • Sunday Sunset Concerts

WELCOME SKROWACZEWSKI!

The renowned Polish conductor, **Stanislaw Skrowaczewski**, **Institute Conducting Fellows**, and the **Los Angeles Philharmonic Institute Orchestra** present a program of Copland (El Salón Mexico), Bach (Violin Concerto in D minor with special soloist **James Buswell**), Strauss (Till Eulenspiegel) and Brahms (Symphony No. 2).

Tickets: \$15.00, 11.00, 6.50, 5.50, 4.00, 1.00



July 17-21

Tuesday, July 17, 8:30

A WINNING TEAM

Pianist **Bella Davidovich** makes her Bowl debut with conductor **Christoph Eschenbach**.

Wagner: Overture, Tannhäuser

Grieg: Piano Concerto

Tchaikovsky: Symphony No. 5

Christoph Eschenbach, conductor

Bella Davidovich, piano

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, July 18, 8:30 • Virtuoso Series

THE CANADIAN BRASS

Enjoy "the brilliant virtuosity and ensemble playing" (*New York Times*) of these five remarkably talented musicians with a genius for creating golden sounds—and musical merriment! Don't miss this unique experience with the "Marx Brothers of brass" (*New York Times*).

Mozart: Overture, Marriage of Figaro

Vivaldi: Four Seasons (Suite)

Bach: Toccata and Fugue in D minor

Henderson: Animal Suite

Pachelbel: Canon

Sonny Kompanek (arr.): A Tribute to the Ballet

Bach: Air on the G string

Tickets: \$20.00, 17.50, 10.00, 8.00, 6.50, 5.50, 4.00, 2.00

Thursday, July 19, 8:30

"A FULL-BLOWN, WORLD-CLASS VIOLINIST..."

(*New York Times*)

Cho-Liang Lin plays Sibelius, with conductor **Christoph Eschenbach**.

Berlioz: Overture, Benvenuto Cellini

Sibelius: Violin Concerto

Beethoven: Symphony No. 3 (Eroica)

Christoph Eschenbach, conductor

Cho-Liang Lin, violin

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, July 20/Saturday, July 21, 8:30

HELLO TO BROADWAY, Hooray for

HOLLYWOOD

Gene Kelly—one of the great screen personalities of all time—hosts this spectacular weekend of music from Broadway and Hollywood, featuring star performers including **Florence Henderson**, **Hal Linden** and **Anthony Newley**. **Pierre Cossette**, the man responsible for TV's Grammy Awards, is producing this sparkling musical show, with **Harry Rabinowitz** conducting.

Harry Rabinowitz, conductor

Gene Kelly, host

Florence Henderson, **Hal Linden**, **Anthony Newley**, vocalists

Los Angeles Master Chorale

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

July 23-27



OLYMPIC ARTS FESTIVAL WEEK

Non-subscription concerts

Monday, July 23, 6:00 • Olympic Arts Week

THE GREAT OLYMPIC JAZZ MARATHON

The jazz doesn't stop! Six incredible hours with some of the most exciting names in jazz—in order of appearance:

Free Flight, **The Wynton Marsalis Quintet**, **Bob James**, **Joe Williams**, and **The Crusaders**.

Plus a special tribute to the late Count Basie with the **Count Basie Orchestra**.

Tickets: \$35.00, 20.00, 16.00, 10.00, 5.00, 3.00

Tuesday, July 24, 8:00 • Olympic Arts Week

THE WESTMINSTER ABBEY MESSIAH

The famous 1784 Westminster Abbey performance of Handel's Messiah is recreated. Baroque specialist **Christopher Hogwood** conducts the combined **Los Angeles Philharmonic** and **Institute Orchestras** (200 musicians), soloists **Mary Rawcliffe**, **Florence Quivar**, **Jerry Hadley**, **David Thomas**, and a 300-voice chorus. Tickets: \$35.00, 20.00, 16.00, 10.00, 5.00, 3.00

Wednesday, July 25, 8:00 • Olympic Arts Week

CLASSIC POPS AT THE BOWL—AN EVENING WITH RODGERS, HART AND HAMMERSTEIN

Join five-time Oscar winner **John Green** in this salute to the American musical theatre and the movies. The stellar vocal team lists **Carol Neblett**, **Brenda Boozer**, **Neil Rosenshein**, and **Richard Fredricks**. The **Master Chorale** is also featured in this evening of nostalgic favorites.

Tickets: \$35.00, 20.00, 16.00, 10.00, 5.00, 3.00

Friday, July 27, 8:00 • Olympic Arts Week

PRELUDE TO THE OLYMPIC GAMES—A GALA CONCERT

The night preceding the Opening Ceremonies of the XXIIIrd Games of the Olympiad, the **Los Angeles Philharmonic** performs a special concert before an audience which will include many visiting dignitaries. The program features the premiere of John Williams' Olympic Overture, Leonard Bernstein's Prelude, Fugue, and Riffs, the world premiere of American Sing by Morton Gould, the Fanfare and Fugue from Copland's Symphony No. 3 (with Frank Gehry's video creations), and the choral finale from Beethoven's Ninth Symphony. World-renowned soloists **Benita Valente**, **Florence Quivar**, **Plácido Domingo**, **Paul Plishka** and the **Los Angeles Master Chorale** join conductor **Michael Tilson Thomas**.

Tickets: \$100.00, 50.00, 40.00, 30.00, 20.00, 10.00

Ticket availabilities beneath each concert listing are current at time of printing.

Tickets at Bowl Box Office (Mon.-Sat. 10-9; Sun. 12-6; through intermission on all concert nights) and at **Ticketmaster outlets** (May Co., Music Plus, Sportmart). **Credit card phone orders** (213) 480-3232, Orange County (714) 740-2000, (Mon.-Sat. 9-9; Sun. 10-7; day of performance until 1:00 p.m.). **Group sales** call 850-2050. **Park & Ride Express** Bus tickets available, free parking. **General information** (213) 856-5400.



Los Angeles Philharmonic Orchestra

(founded 1919)

Simon Rattle, Principal Guest Conductor

Michael Tilson Thomas, Principal Guest Conductor

Neal Stulberg, Exxon/Arts Endowment Assistant Conductor*

William Kraft, Composer-in-Residence†

1st Violins

Sidney Weiss
Principal Concertmaster
Alexander Treger
Second Concertmaster
Irving Geller
Associate Concertmaster
Mark Baranov
Assistant Concertmaster
Tamara Chernyak
Tze-Koong Wang
Rochelle Abramson
Mark Kashper
Lawrence Sonderling
Barbara Durant
Charlotte Sax
Mischa Lefkowitz
Barry Socher
Edith Markman
Richard Leshin
William Heffernan
Camille Guastafeste
Michele Bovyer

2nd Violins

Harold Dicterow
Principal
Jeanne Aiken
Associate Principal
Lori Ulanova
William Rankin
Jack Gootkin
Janet DeLancey
Roy Tanabe
Michael Nutt
Robert Witte
Guido Lamell
Fred Broders
Carlo Spiga
Judith Mass
Paul Stein
Maria Larionoff
Dale Allmond

Violas

Heichiro Ohyama
Principal
Arthur Royval
Assistant Principal
Jerry Epstein
Irving Manning
David Stockhammer
Murray Schwartz
Albert Falkove
Richard Elegino
Charles Lortton
Sidney Fagott
Dale Hikawa

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

Cellos

Ronald Leonard
Principal
Daniel Rothmuller
Associate Principal
Nino Rosso
Assistant Principal
Mary Louise Zeyen
Howard Colf
Stephen Custer
Barry Gold
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Peter Snyder

Basses

Dennis Trembly
Principal
Bruce Bransby
Principal
Barry Lieberman
Assistant Principal
Jack Cousin
Richard D. Kelley
Frank Granato
Arni Heiderich
Frederick Tinsley
John Schiavo
Christopher Hanulik

Flutes

Anne Diener Giles
Principal
James Walker
Principal
Roland Moritz
Miles Zentner

Piccolo

Miles Zentner

Oboes

Barbara Winters
Principal
David Weiss
Principal
Donald Muggeridge
Robert Cowart

English Horn

Robert Cowart

Clarinets

Michele Zukovsky
Principal
Lorin Levee
Principal
Merritt Buxbaum
David Howard

E-Flat Clarinet

Merritt Buxbaum

Bass Clarinet

David Howard

Bassoons

David Breidental
Principal
Alan Goodman
Principal
Walter Ritchie
Patricia Kindel

Contrabassoon

Patricia Kindel

Horns

William Lane
Principal
John Cermarano
Principal
Ralph Pyle
George Price
Brian Drake
Robert Watt
Assistant Principal

Trumpets

Thomas Stevens
Principal
Donald Green
Associate Principal
Rob Roy McGregor
Boyd Hood

Trombones

Byron Peebles
Principal
Ralph Sauer
Principal
Herbert Ausman

Bass Trombone

Jeffrey Reynolds

Tuba

Roger Bobo

Timpani and Percussion

Mitchell Peters
Principal
Raynor Carroll
Principal
Walter Goodwin
Charles DeLancey

Harp

Lou Anne Neill

Keyboards

Zita Carno

Librarians

James Dolan
Roy Tanabe
Assistant
Katherine Dolan
Assistant

Personnel Manager

Irving Bush

Stage Manager

George Coble

LOS ANGELES PHILHARMONIC ASSOCIATION

Administration

ERNEST FLEISCHMANN, Executive Director

Céline Quarroz, Executive Secretary

James Donahue, Administrative Assistant

ROBERT HARTH, General Manager

Sandra Gould, Executive Assistant

DEBORAH RUTTER, Orchestra Manager

Ellie Josephs, Orchestra/Production Coordinator

Christine Pensack, Administrative Assistant

ARTHUR DEWEY, Finance Director

BRYAN CROSSLEY, Controller

Mary Bryant, Accounting Supervisor

Debora Smith, Accounting Assistant

Cindi Young, Secretary/Accounts Payable

Bonnie Smith, Secretary/Accounts Payable

Deborah Brown, Administrative Assistant

Mark Crane, Administrative Assistant

Rachel E. Felix, Payroll Supervisor

Linda Felix, Payroll Assistant

Office Services:

Carol Dennis, Receptionist

Jorge Gutierrez, Administrative Assistant

NORMA FLYNN, Director of Publicity and Promotion

Marlisa Monroe, Publicity Coordinator

Nancy Heimerl, Promotion and Marketing Coordinator

Erica Sutphin, Promotion Assistant

Vanessa Butler, Secretary

ORRIN HOWARD, Director of Publications and Archives

Jeannette Bovard, Publications and Archives Coordinator

Laura Dixon, Publications and Archives Assistant

GRETCHEN CITRIN, Art Director and Advertising Manager

Fran Wheatley, Graphics Coordinator

REBECCA RICKMAN, Artistic Administrator

Ann Collier, Artists Liaison

Welz Kauffman, Assistant, Artists Department

JEFFREY BABCOCK, Administrator

Los Angeles Philharmonic Institute and

Orchestral Training Program

Stacey Weston, Coordinator, Educational Activities

LENI ISAACS, Development Manager

Louise Fasana, Grants Administrator

Jane Margolies, Development Assistant

ANN GIESLER, Coordinator, Volunteer Activities

Helen De Francesco, Assistant to Philharmonic Volunteers

JAYE RUBANOFF, Operations Consultant

JOSEPH FISHMAN, Personnel Consultant, New Music Group

RICHARD MILLER, Data Processing Coordinator

Maureen Farrell, Data Processing Assistant

Jody Zepp, Subscription Department Supervisor

Subscription Department Assistants:

David Bassani, Richard Hess, Bernadette Irvin, Gregory Keeler, Nicola Seixas, Russell L. Wheeler

WILLIAM MURPHY, Box Office Treasurer

Box Office Assistant Treasurers:

Chris Beesemyer, Donald Bean

THOMAS FAY, Bowl Telephone Services Manager

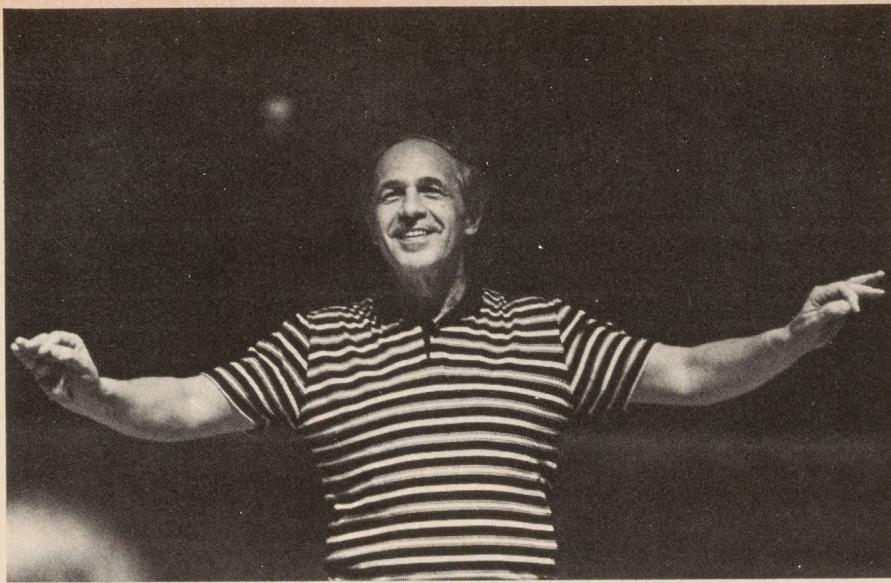
Bruce Piner, Night Supervisor

DOROTHY ROMANIK, Manager, Group Sales

JACQUELINE BLEW, Producer, Open House at Hollywood Bowl

*The nationwide Composer-in-Residence program, designed and administered by MEET THE COMPOSER, INC., is funded by major grants from EXXON CORPORATION, the ROCKEFELLER FOUNDATION, and the NATIONAL ENDOWMENT FOR THE ARTS.

*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.



Boulez rehearsing at Royce Hall...

Los Angeles Philharmonic and Pierre Boulez: A Triumphant Collaboration

For the past several years, the Los Angeles Philharmonic has been taking up residence in July at its summer home, the Hollywood Bowl, having covered itself with glory in a major international tour in May. This season the glory is as glowing as ever, but it was achieved right in our own back yard — UCLA and Ojai. The occasion was the Philharmonic's most exciting "new music" undertaking ever — an historic five-week collaboration with the distinguished French composer/conductor Pierre Boulez. Mr. Boulez' residency with the Orchestra consisted of three concerts at

UCLA's newly renovated Royce Hall, and two concerts at the famed Ojai Festival, and, of course, all of the intensive rehearsals in preparation for what turned out to be a quintet of triumphant performances, for which conductor and Orchestra won the acclaim of critics and the enthusiasm of audiences.

"Festival Boulez/LA" at UCLA, which was made possible by a generous grant from Getty Oil Company, marked Mr. Boulez' first appearances in America since he ended his music directorship of the New York Philharmonic in 1977. The rapport between Mr. Boulez and



...and at the Ojai Festival.

our Orchestra, which he last guest conducted in 1975, was instant, and distinguished by the kind of intense mutual respect and admiration that made possible "...the superb quality of the performances..." (Martin Bernheimer, *Los Angeles Times*). The *Times* critic noted the "frenetic, even discerning, applause in the packed house" (for the second concert), and commented on "[Boulez'] poetic, wildly surging, astonishingly flexible, ultimately shattering performance of 'La Mer.'"

Mark Swed, in the *Herald-Examiner*, summarized his reaction to the Festival this way: "The quality of performances Boulez has been getting from the Philharmonic is nothing short of remarkable. Equally remarkable, it might seem, has been the response from local audiences, who have been treating Boulez like a conquering hero.... For the moment, Los Angeles, which is the only place where Boulez has conducted in six years, is the envy of musical America."

The *Daily News* critic Richard S. Ginell, wrote, "The Philharmonic played with exceptional clarity and energy for its exacting guest conductor, Pierre Boulez... The agenda was strong and adventurous, a spectacular panorama of the 20th century led by a figure whose ability to get accurate yet brilliant results in this territory may well be unrivaled."

In writing about the final UCLA concert, *Los Angeles Times* critic Daniel Cariaga commented, "As two earlier Sunday evening events had been, this one was both an artistic triumph and sold out. The combination, as has often been noted, is rare." Cariaga went on to say that, "Musicians of Boulez' stature and integrity are even more rare," an observation with which everyone at the Philharmonic heartily concurs.

The Ojai Festival concerts evoked similar praise from the press. Mark Swed (*Herald Examiner*) wrote of the delights of the Festival site, but proclaimed that, "...the real enchantment at the festival was in the music and how it was performed...the performances were what we have come to expect of Boulez...flawless in intonation and rhythmic execution, and full of dramatic life."

In the *Los Angeles Times*, Daniel Cariaga praised the Philharmonic's "clarity and apparently natural motion," and observed that "the real clue to Boulez's stature as an interpreter of other composers' music is the lack of strain in his readings; every performance emerges untroubled as well as intense."

Fortunately for the Orchestra and for all of Los Angeles, Mr. Boulez is scheduled to return to work with the Philharmonic in 1987 and again in 1989. At that time, Mr. Boulez will be welcomed back by a Philharmonic under the leadership of a new music director — the distinguished American conductor André Previn, whose appointment has been applauded in all quarters.

EXECUTIVE COMMITTEE 1984

Mrs. Edwin C. Holt, Chairman
Mrs. Bruce Bilson
Mrs. Wayne Boulding
Mrs. Edgar Dawson
Mrs. Monte Fligsten
Mrs. Debbie Grossman
Mrs. Malcom Harris
Mrs. Byron Hayes
Mrs. Diane Loeffler
Mrs. Howard Lloyd
Patti McGovern
Mrs. Michael McNalley
Mrs. Maxine K. Miller
Mrs. Fred O. Nixon
Mrs. A. Kendall O'Connor
Miss Joan-Patricia O'Connor
Mrs. Ralph H. Palmer
Mrs. Howard Panosian
Mrs. Gwyn Parry
Mrs. Sidney R. Petersen
Mrs. Raymond Prochnow
Mrs. Dudley Rauch
Mrs. Philip H. Richards
Mrs. Robert C. Sides
Mrs. K.J. Smallwood
Mrs. Robert Smigel
Mr. Tom Taylor
Mrs. Homer Toberman
Mrs. Alan R. Wolen

AREAS

Mrs. & Mrs. Donald B. Grossman
Mrs. Malcom Harris
Mrs. Dieter Holberg
Violet Hyder
Mrs. Ethel Jenkins
Mrs. John F. McGinnis
Mrs. Edwin R. Murman
Mrs. Lowell C. Parode
Mrs. Leonard Penn
Mrs. Joachim F. Radzat
Harvey Roth
Mrs. Robert Wartenbe
Mrs. Ann Wilk

The Los Angeles Philharmonic Association sponsors the Los Angeles Philharmonic Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer Affiliate Committees provide substantial support for its activities. The Los Angeles Philharmonic's concerts are also made possible, in part, through the sponsorship of the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission and the Cultural Affairs Department of the City of Los Angeles.

VOLUNTEERS



TORCH-BEARER for Hollywood Bowl Volunteer Executive committee, Susan Holt, discusses good fortunes of a winning season with Art Dewey, finance director.



OPENING NIGHT FANFARE was chaired by Renne Bilson



WINNERS' CIRCLE representatives from Peninsula Area are Mary Anne Chapplelear, president, (left), and Sabine Parode, chairman.



AN AWARD-WINNING evening was planned for Downey by Genevieve Wartenbe.



LEGENDARY OLYMPUS of music lovers attracts Burbank Area members, (above) Betty Endres, Dollie Curtis, and Louise Penn, standing, to Opening Night ceremonies.



A GOLD-MEDAL performance by Institute musicians is anticipated by Fullerton Carriage Club Kathy Fixa, Irene Strauss, Kathryn Sims, chairman, and Beverly Mathes.



A TRIUMPHAL EVENT for Long Beach Carriage Club was chaired by Pauline Kelvin (left) and Kathryn Tarwater.



SALUTING THE WINNING SEASON are Carriage Club chairman, Ginny Smallwood, and Bernice Harris, Area chairman.

Ambrosia and Nectar befitting the gods are featured in the newly published **HOLLYWOOD BOWL COOKBOOK**.



Los Angeles Philharmonic

Tuesday, July 10, 1984, 8:30

★MICHAEL TILSON THOMAS, Conducting
★ALEXANDER TORADZE, Pianist

WAGNER Overture to *Die Meistersinger von Nürnberg* (1867)

RACHMANINOV Concerto No. 2 in C minor for Piano and Orchestra, Op. 18 (1900)

Moderato
Adagio sostenuto
Allegro scherzando

MR. TORADZE

Intermission

BEETHOVEN *Symphony No. 5 in C minor, Op. 67 (1808)

Allegro con brio
Andante con moto
Allegro, *leading into*
Allegro

★The Winning Season: Michael Tilson Thomas, Winner Koussevitzky Prize, Berkshire Music Festival at Tanglewood, 1968; Alexander Toradze, Winner Silver Medal, Van Cliburn Competition, 1977

*Recorded by the Los Angeles Philharmonic, Carlo Maria Giulini conducting, on Deutsche Grammophon (2532-049). The Orchestra also records for London Records, CBS Masterworks and EMI/Angel Records.

This concert is being broadcast in Los Angeles and to National Public Radio Stations throughout the United States by KUSC-FM.

Balloon effect designed and executed by Treb Heining — Balloonart by Treb, Los Angeles.

Ed Whiting is chief piano technician for the Los Angeles Philharmonic

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

NOTES BY ORRIN HOWARD

Overture to "Die Meistersinger von Nürnberg" (The Mastersingers of Nuremberg)

Richard Wagner (1813-1883)

A human being of less than admirable character, Wagner was a creative artist of magisterial proportions, writing not only the epic music for his stage works, but the librettos as well; and, with the opening in 1876 of his own theatre at Bayreuth, he supervised every aspect of the productions of his music dramas. Wagner's capacity for work was staggering; when inspired, as he so often was, his creativity flourished in spite of the tawdry, repugnant, troublesome happenings in his personal life. The writing of *Die Meistersinger* is a case in point.

The composer first envisioned it in 1845 as a comedic antidote to *Tannhäuser*, after that opera's not too auspicious premiere in Dresden. Not until 1862, however, did he begin actual work on *Meistersinger*, after years filled with such assorted problems as his banishment from Germany as a political exile (1849), domestic trials with his own wife caused mainly by his dalliances with the wives of other men, and, immediately before the *Meistersinger* project, the fiasco of the Paris production of *Tannhäuser*, to name only a scant few dissonances in the life of the master.

The Overture, one of Wagner's most extended operatic preludes, begins with the pomp of the main Mastersingers' theme and other motifs associated with them, goes on to themes characterizing Walther and his love for Eva, and climaxes in a section which grandly combines two of the Mastersingers' themes with a part of Walther's *Prize Song*. This polyphonic union, symbolizing the reconciliation of the Mastersingers' conservatism and Walther's rebelliousness, is Wagner at one of his supreme moments of compositional and orchestral mastery.

Concerto No. 2 in C minor for Piano and Orchestra, Op. 18

Sergei Rachmaninov (1873-1943)

Probably the most revered of Rachmaninov's compositions is the Second Piano Concerto, a work whose existence is attributed to the auto-suggestion therapy of a Dr. Nicolas Dahl. Rachmaninov's need for the good doctor's services came about in this case-history manner: in 1897, the composer was in the throes of despair over the failure of his First Symphony at its premiere in St. Petersburg. Nothing, not even subsequent successes in London in his unique triple role of pianist, conductor and composer, could dispel the agony of the defeat. Depressed and unable to work on a concerto he had promised to bring with him on his

To make your evening more enjoyable and avoid disturbing our patrons, latecomers will not be seated while the performance is in progress. / The use of tape recorders or unauthorized cameras in Hollywood Bowl during any performance is strictly prohibited. / Photographs of individuals and crowds are often taken in public areas of Hollywood Bowl. Your use of a theatre ticket constitutes acknowledgement of your willingness to appear in such photographs and releases Hollywood Bowl, its lessees and all others from any liability resulting from use of such photographs.

next London visit, Rachmaninov took the Dahl treatment. This consisted of four months of daily sessions with the doctor, who brain-washed the patient with constantly repeated urgings, "You will begin to write your concerto...The concerto will be of excellent quality..."

He did write the concerto, dedicating it to Dahl, and it is of excellent quality, a judgment audiences have been making since it was played by the composer for the first time on October 27, 1901, following which it took its place as one of the quintessential romantic showpieces for piano and orchestra, and this in spite of the fact that the solo is often sonically buried in unyielding orchestral textures. There are, to be sure, virtuosic flights aplenty for the piano, and lyrical ones, too, but the work is hardly all the pianist's show.

The Concerto opens with a series of rather ponderous, static, unaccompanied piano chords, which lead to the orchestra's statement of a sardonic main theme taken by the strings all the while the keyboard spills out continuous cascades of harmonic embellishment. Finally a martial answer by the piano — on the first two notes of the main theme — leads to a melodically and harmonically luxurious major-keyed second theme given by piano alone. This is the breathless, heart-on-sleeve expressiveness that Rachmaninov is all about.

The slow movement, beginning with moonlight sonata-like triplets in the piano accompanying piquant conversations between individual winds, is a multi-faceted canvas on which dazzling virtuosity and impassioned emotionalism are splashed in primary colors. After some cadenza excitement, the initial mood returns, followed by some grand cadential gestures from the keyboard, which, though, concludes the movement alone, in a whisper.

The last movement divides its time between driving rhythmic brilliance and soulful melodiousness, the two elements finally joining together in a grandiloquent version of the lyrical second theme. This ultra-romantic denouement and the explosive and exhilarating ending resemble, in their own highly individual way, the final lap of a Beethovenian kind of journey in having gone from C-minor tragedy and conflict on to final C-major victory over adversity. Coming from the pen of a dour Russian, the triumph and exaltation are worth noting.

Symphony No. 5 in C minor, Op. 67 Ludwig van Beethoven (1770-1827)

It would be easy to assume from the nature of the work that the raging, imperative Fifth Symphony was written in a paroxysm of temperament, in the white-hot heat of super-human inspiration. But this is not so. The first performance of the Fifth was on December 22, 1808, yet the earliest sketches are attributed to 1800.

True enough, these sketches barely hint at the finished product, but the concept was in the composer's mind even before his writing of the Third (*Eroica*) Symphony, and grew even while other works were conceived and born. What a mighty concept he had for the C-minor Symphony. What a magnificent materialization! The dramatic momentum of the Symphony's first movement never fails to grip the emotions; the proud majesty of the second movement's two themes and their variations to bring comforting assurance; the mysticism of the *Scherzo* to arouse awesome wonder; and the triumphant *finale* to evoke a sense of the magnificence of man and the universe.

Having observed all this, one can only weep with the composer at the ineptness of the Symphony's first performance on an incredibly long all-Beethoven program. From reports, the evening was a nightmare. But no wonder, considering the amount of music to be prepared for the concert; not only was the Fifth Symphony being premiered, but also the Sixth Symphony, the Fourth Piano Concerto, and the Choral Fantasy. And if that weren't enough, Beethoven included on the program some choral and vocal solo works! The composer, outrageously impractical in dealing with what may have been the first Beethoven marathon in history, complained that "it had been impossible to get a single full rehearsal for all the pieces."

To each listener of the work goes the choice of mental images and emotional vibrations; the compositional facts about it are many and relevant. The motto theme or its rhythm is virtually ever-present throughout the first movement; it is in the announcement of the contrasting second theme, and even in that latter melody's accompaniment. It leaves the stage during the second movement, but makes a dramatic appearance in the *Scherzo*, where the motto rhythm is an innovative presence: well-behaved Classical symphonies did not send ideas about from one movement to another. The repeat of the *Scherzo*, appearing after a bumptious trio initiated by cellos and basses cavorting in overlapping sentences, also defies tradition by not coming to a full close. Instead, a hushed passage has timpani throbbing as the violins recall the *Scherzo* theme, take a fragment of it, and build to a tremendous outburst which culminates in the heroic main theme of the final movement.

There seems to be no containing the extroverted grandeur now, and for emphasis, Beethoven adds three trombones, a contrabassoon and piccolo — their first appearance in a Classical symphony. But the exultant thrust is arrested when the motto rhythm, in its *Scherzo*, triple-metered, manifestation returns in a master stroke of dramatic inspiration. The spectre is routed quickly enough, but not until it has made its ironic presence felt, a pre-



Rose Bardo Retires From The Philharmonic

Rose Bardo, the Los Angeles Philharmonic's season ticket manager, has retired from that position after 12 years of loyal service with the Orchestra. During those years, Miss Bardo became an ever-ready source of help to subscribers, extending every effort to fulfill their requests, and doing so with courtesy and irresistible Gallic charm.

Those of our subscribers who have already noted her absence, have asked that we send along their best wishes to her for a successful and happy future. These sentiments are echoed by all of the Philharmonic family — Board, Orchestra and staff members — who have known her as a dedicated, conscientious and charming colleague. Good luck, Rose. We will miss you.

A New Friend You Should Know About...

The Los Angeles Philharmonic is pleased to acknowledge the support of American Isuzu Motors Inc. As the sponsor of the Philharmonic's 1985 U.S. Tour, Isuzu is helping us sustain the growth necessary to maintain the Philharmonic's position as a leader in its field and in the Los Angeles community.

K-EARTH

This summer K-EARTH 101 FM brings you "YOUR TICKET TO THE CONCERTS" at the Hollywood Bowl, so "listen, call in and win" on K-EARTH 101 FM.

sence which intensifies the incomparably muscular, forgivably over-stated, bombast of an ending which is the apotheosis of the Beethovenian musico-moralistic ethic: triumph over adversity.



Los Angeles Philharmonic

Thursday, July 12, 1984, 8:30

LEONARD SLATKIN, Conductor
★EUGENE ISTOMIN, Pianist

BACH

Organ Prelude and Fugue in D (c. 1715)
Transcribed for Orchestra by Ottorino Respighi, 1930

BEETHOVEN

Concerto No. 4 in G for Piano and Orchestra,
Op. 58 (1806)

Allegro moderato
Andante con moto
Rondo: Vivace
(Cadenzas by Beethoven)

MR. ISTOMIN

Intermission

MUSSORGSKY

*Pictures at an Exhibition (1874)
Transcribed for Orchestra by Maurice Ravel, 1922

Promenade — Gnomus — Promenade — Il Vecchio Castello — Promenade — Tuileries — Bydlo — Promenade — Ballet of Chicks in Their Shells — Two Polish Jews, One Rich the Other Poor — Limoges, the Market Place — Catacombe — Cum mortuis in lingua mortua — The Hut on Fowl's Legs (Baba Yaga) — The Great Gate of Kiev

★The Winning Season: Eugene Istomin, Winner Leventritt Award, 1943

*Recorded by the Los Angeles Philharmonic, Zubin Mehta conducting, on London Records (CS-6559). The Orchestra also records for Deutsche Grammophon, CBS Masterworks and EMI/Angel Records

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

Ed Whitting is chief piano technician for the Los Angeles Philharmonic

NOTES BY ORRIN HOWARD

Organ Prelude and Fugue in D

Johann Sebastian Bach (1658-1750)
Transcribed for Orchestra by Ottorino Respighi (1879-1936)

Ottorino Respighi was an Italian (born in Bologna) who took many foreign roads on a journey toward a distinctly successful career. Realizing that his musical inclinations were essentially symphonic, and knowing all too well that in operatic Italy an orchestra stayed mainly in the pit, Respighi at 21 went off to Russia to study with Rimsky-Korsakov, a master of orchestration, and later to Germany, where he became a pupil of Max Bruch. Acting upon the influence of both teachers, but obviously leaning heavily on the music of Richard Strauss, he shaped a brilliant orchestra style that found expression in many vivid works, the best-known of which are the tone poems *The Pines of Rome*, *The Fountains of Rome* and *Roman Festivals*.

Yet, although Respighi found ready fame by applying his facile instrumental and melodic skills to large orchestra pieces, he was not content to ply only these aspects of his talent, marketable though they were. The intellectual composer found another pervading interest, namely, the distant musical past, which roused him to write original works utilizing old modes and church plain chant, and to transcribe for orchestra old Italian pieces, and works by Monteverdi, Vitali, etc., and Johann Sebastian Bach.

The present *Prelude and Fugue* for organ was written by Bach in Weimar sometime before 1717, the year he went to work at the court of Cöthen. It was in Weimar that Bach composed a large number of compositions for the instrument of which he was an undisputed master performer. In Bach's day, the characteristic pairing of a formally free-wheeling, often dramatic and flamboyant prelude with the strictly controlled fugue, gave composers the opportunity to enjoy a temperamental escapade and then to pay penance for the indulgence.

Listening to Respighi's large orchestra clothe the Prelude in 20th century raiment, one can still imagine Bach in the organ loft, fingers and feet flying over manuals and foot pedals, investing the changes of mood and tempo with ultimate intensity. The Fugue, too, enjoys an unusual measure of emotional freedom, moving from playfulness to gracefulness, from intimacy to sweeping grandiosity.

Concerto No. 4 in G for Piano and Orchestra, Op. 58

Ludwig van Beethoven (1770-1827)

Beethoven's bold originality manifested itself not only in the most dynamic and expansive musical situations known to the early 19th century, but also in such rarified conditions as those of the superb

To make your evening more enjoyable and avoid disturbing our patrons, latecomers will not be seated while the performance is in progress. / The use of tape recorders or unauthorized cameras in Hollywood Bowl during any performance is strictly prohibited. / Photographs of individuals and crowds are often taken in public areas of Hollywood Bowl. Your use of a theatre ticket constitutes acknowledgement of your willingness to appear in such photographs and releases Hollywood Bowl, its lessees and all others from any liability resulting from use of such photographs.

Fourth Piano Concerto. Composed in 1806 and first performed publicly by Beethoven himself at the piano on December 22, 1808 (in a concert which had as premiere mates the Fifth and Sixth Symphonies and the Choral Fantasy), the Fourth Concerto stands on a lofty pinnacle, serenely detached from the taut dramatics of the Third Concerto and the heroic thrust of the Fifth (*Emperor*).

In a mere five measures — the Concerto's first five — Beethoven not only sets the work's exalted mood, but resoundingly breaks Mozart's and his own concerto tradition which demanded that the first materials be allotted to the full orchestra. Introducing music of infinite gentleness, the piano alone speaks the Concerto's incredibly simple — deceptively simple — first theme, and only then does the orchestra enter (strings only), hushed and at a surprising harmonic distance from the piano. The richness and diversity of the ensuing materials call forth a fuller scoring (although the orchestra in the first movement has no trumpets or drums), but when the piano re-enters it does so again without accompaniment. Meditating on the first theme, it accumulates rhythmic activity through the increasingly rapid reiteration of the two adjoining notes to which it has ascended — C-sharp and D — and then is off on its wondrous flights of melody, ornamental passage work and carefully gauged pianistic brilliance.

The integration of solo and orchestra is one of the work's splendors; Beethoven here has attained an ideal concerto texture, allowing each force multi-roles in the unfolding action. Even the orchestra's simplest accompanying gestures serve to unify; e.g., the four-note figure on a single tone (the same unit as in the Fifth Symphony's motto, but to what different effect!) is taken directly from the main theme.

If serenity and exalted grandeur are the first movement's dual, coexistent elements, grim conflict is the single pervading force of the slow movement. Liszt's comparing the section to "Orpheus taming the wild beasts with his music" is one of those extramusical descriptions that has rare aptness. The beasts (strings in implacable octaves) fiercely resist the pleadings of Orpheus (the piano). They finally allow the solo an extended, austere recitation that ends with great agitation, but return with their familiar foreboding, leaving the piano exhausted, with only enough strength to utter a sigh of subjection.

In the final movement there is no trace of this fierce and magnificent confrontation — everything is in shades of exuberance. An incomparably varied movement, it ranges from the buoyant high spirits of the main theme to the warm elegance of a second theme given

in the piano's high treble, to the exhilaration of flashing arpeggios, to the wit of a clarinet-bassoon-piano trio towards movement's end. Appropriately, for the more extroverted nature of the movement, Beethoven adds trumpets and timpani to the orchestra, constructing a rondo that is endlessly fascinating and wholly endearing.

"Pictures at an Exhibition"

Modest Mussorgsky (1835-1881)

Orchestrated by Maurice Ravel (1875-1937)

The short and anguished life of Modest Mussorgsky must be counted one of history's most tragic episodes. Tragic not only for the actual psychological and physical sufferings the man endured, but for their cause. Because of the low social standing accorded the profession of music by Russian society, Mussorgsky's desire for a career in music was diverted. Instead, he was trained for government service, and was left to forage around as best he could for a musical education. Considering the limitations under which he actually composed — an insecure grasp of musical form, and traditional harmony and of orchestration — it is no wonder he suffered from profound insecurity. Dead at forty-six, a victim of alcoholism, he still left a remarkable and rich legacy of music — authentic, bold, earthy, intensely vivid Russian music.

Pictures at an Exhibition proved to be a welcome rarity in Mussorgsky's experience — a composition born quickly and virtually painlessly. Reporting to his friend, Vladimir Stassov, about the progress of the work that came into the world as a piano suite, Mussorgsky exulted: "Ideas, melodies, come to me of their own accord, like roast pigeons in the story — I gorge and gorge and overeat myself. I can hardly manage to put it all down on paper fast enough." The fevered inspiration was activated by a posthumous exhibit in 1874 of water colors and drawings by the composer's dear friend, Victor Hartmann, who had died suddenly the previous year at the age of 39. Mussorgsky's enthusiastic and reverent homage to Hartmann is a series of musical depictions of ten of the artist's canvases, all of which hang as vividly in aural space as their visual progenitors must have hung in physical space.

As heard most often in present-day performances, *Pictures* wears the opulent apparel of Maurice Ravel, who was urged by conductor Serge Koussevitzky to make an orchestral transcription of the piano set, which he did in 1922. The results, perhaps surprisingly, do honor to both composers: the elegant Frenchman has not deprived the music of its realistic muscle or bizarre intensity, but has heightened both through the use of marvelously apt instrumentation.

Pictures begins with, and several of its sections are preceded by, a striding **Promenade** theme — so Russian in its irregular rhythm and modal inflection —

which portrays the composer walking rather heavily, through the gallery. Trumpets alone, then the brass choir, present the Promenade theme, after which the full orchestra joins for the most extended statement of the theme's several appearances.

Gnomus. The Hartmann sketch is of a carved wooden nutcracker in the form of a wizened gnome who breaks the shells in his jaws. The music lurches, twitches and snaps grotesquely.

Promenade: horn initiates the theme in a gentle mood and the wind choir follows suit.

Il Vecchio Castello. Hartmann's old castle is in Italy. Bassoons evoke a lonely scene: a troubador (saxophone) sings a sad song, at first to a lute accompaniment (violas and cellos).

Promenade: trumpet and trombones with full orchestra.

Tuileries. The scene is set immediately with the taunting wind chords and sassy flute-oboe figure, and then Mussorgsky's children prank, quarrel and frolic spiritedly in the famous Parisian gardens.

Bydlo (Cattle). A Polish peasant drives an oxcart whose wheels lumber along steadily (with rhythmic regularity) and painfully (heavy-laden melody in tuba).

Promenade: winds, beginning with flutes, then in turn oboes and bassoons, do the walking, this time with tranquil steps.

Ballet of Chicks in Their Shells. The Hartmann chicks (flutes) are ballet dancers in egg shell costumes. Mussorgsky moves from oxcart to fowl yard with disarming ease.

Two Polish Jews, One Rich, the Other Poor. The names Samuel Goldenberg and Schmuyle were later additions having no authority in Mussorgsky's score. The composer satirizes the pair through haughty pronouncements from the patriarch (winds and strings), and nervous subservience from the beggar (stuttering trumpets).

Limoges, the Market Place. The bustle and excitement of peasant women in the French city's market are brilliantly depicted.

Catacombs. The music trudges through the ancient catacombs in Paris on the way to a mournful, minor-keyed statement of the Promenade theme, titled by Mussorgsky, in Latin: **Cum mortuis in lingua mortua** (With the dead in a dead city).

The Hut on Fowl's Legs (Baba Yaga). Baba Yaga, a witch who lives in a hut supported by chicken legs, rides through the air dazzlingly in Mussorgsky's best *Bald Mountain* demonism.

The Great Gate of Kiev. Ceremonial grandeur, priestly chanting, the clanging of bells and the Promenade theme create a singularly majestic canvas that is as conspicuously Russian to the ear as Hartmann's fanciful picture of the Gate is to the eye.



Los Angeles Philharmonic

Friday and Saturday, July 13 and 14, 1984, 8:30

HARRY RABINOWITZ, Conductor
THEODORE BIKE, Bass-Baritone

The International Festival of Song

TCHAIKOVSKY *Capriccio Italien*, Op. 45 (1880)

RABINOWITZ Theme from the Television Series, *Reilly — Ace of Spies* (based on a Romance by Shostakovich)

MR. BIKE

SELTZER *Hallelujah*

HARNICK/BOCK *In My Own Lifetime* from *The Rothschilds*

ZASLAZKY/SOFRONOV *From the Volga to the Don* (Arr. Fred Hellerman)

MANGER/SELTZER *Purim Suite*

HELLERMAN *Man Into Egypt* (Arr. Elliot Finkel)

HARNICK/BOCK *If I Were a Rich Man* from *Fiddler on the Roof*

Intermission

RIMSKY-KORSAKOV *Capriccio Espagnol*, Op. 34 (1887)
Alborado — Variations — Alborado — Scene and Gypsy Song — Fandango of the Asturias

MR. BIKE

NOZHIK/ORLAND *Shir Habokrim*

Traditional *Gypsy*

SHEMER *The Bitter and the Sweet*
(Arr. Elliot Finkel; English lyrics, Theodore Bikel)

BREL *Marieke*

BREL *Port of Amsterdam*

KANDER/EBB *The First Time* from *Zorba*

KANDER/EBB *I Am Free* from *Zorba*

The Los Angeles Philharmonic records for Deutsche Grammophon, London Records, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

INTERNATIONAL FESTIVAL OF SONG

This summer, as Olympic athletes and visitors from all parts of the world gather in Los Angeles, we feel the bonds of brotherhood as something very real, very tangible. Acknowledging our collective desire for a world more harmonious, we find that one of the easiest — and nicest — ways to embrace the globe is through music. This Hollywood Bowl program reaches out geographically to many musical ports-of-call, giving a fascinating and stimulating view of peoples from many lands, and insights into our own creative vitality.

The Russian composer Peter Illich Tchaikovsky (1840-1893) loved Italy, and on a trip there in 1880 he paid that country his sincerest compliment by composing a piece based on some of its folk tunes and popular airs — *Capriccio Italien*. The piece's opening trumpet call is the call to arms for a succession of melodies, some intense, some simple and buoyant, some lyric. The changes of mood are frequent: there is a march section and a dashing *tarantella*; and the orchestration is geared for all-out brilliance, particularly in the wild, bombastic coda — an Italian instrumental orgy, Russian style.

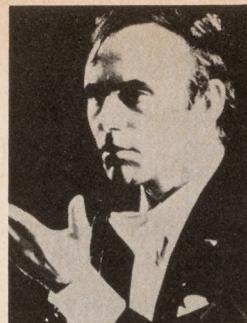
Another Russian composer, Nicolai Rimsky-Korsakov (1844-1908), setting his sights on Spain, painted a musical picture of that country's dazzling colors and rhythms. Writing of his *Capriccio Espagnol*, Rimsky explained that "the Spanish themes of dance character furnished me with rich material for putting in use multiform orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that."

The work is in five sections.

The folk songs of Russia were broadly of two types: the sentimental *romance*; and the *russkaya pesnya* — the song with variations. The lyrics of the songs were often taken from the works of the better poets, many of whose themes were the typical romantic ones of loneliness, dissatisfaction with oneself and the world, and longing — deep, undefined longing.

The music from the Broadway shows *Fiddler on the Roof* (Jerry Bock's music, Sheldon Harnick's lyrics), *Zorba* (Kander and Ebb), and *The Rothschilds* (Bock and Harnick again), represents brilliant American translations of European Jewish (*Fiddler* and *Rothschilds*) and Greek (*Zorba*) ethnicity into music of universal appeal.

— O.H.



Christoph Eschenbach



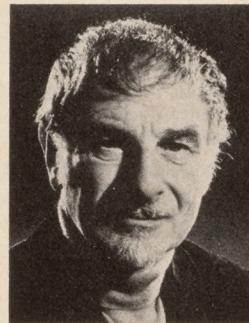
Bella Davidovich



Cho-Liang Lin



Canadian Brass



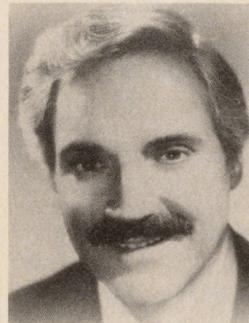
Harry Rabinowitz



Gene Kelly



Florence Henderson



Hal Linden



Anthony Newley

NEXT WEEK AT HOLLYWOOD BOWL

The "Winning Season" continues as the Hollywood Bowl's second week of subscription concerts welcomes as soloists with the LOS ANGELES PHILHARMONIC some of the greatest names in classical and pops.

On the classical side, Bowl-goers are looking forward with high anticipation to the debut Tuesday evening of the much-heralded Soviet emigre pianist BELLA DAVIDOVICH as soloist in the well-loved Grieg Piano Concerto. One of Russia's premiere artists for over 30 years, Mme. Davidovich took this country by storm in her American debut only five years ago. Her first Los Angeles recital (1981-82 season) and appearances with the Philharmonic at the Music Center (March 1983) were greeted with unanimous praise by this city's press — "She has the faculty for making certain music seem as if it were composed especially for her, and as if she were born to play it" (Los Angeles Times).

Thursday's soloist — in the Sibelius Violin Concerto — is one of the most

lavishly praised young artists on the international concert scene, CHO-LIANG LIN. "I cannot remember being quite so impressed by the totality of a violin performance since the heyday of Heifetz or the late David Oistrakh, or...Itzhak Perlman. Lin is in that class." (San Francisco Chronicle).

Both the Tuesday and Thursday concerts will be under the direction of an artist who himself is considered one of the important pianists of our day — CHRISTOPH ESCHENBACH. In the past decade he has established an international reputation as a conductor as well, and he now holds the posts of principal conductor of the Tonhalle Orchestra of Zurich and principal guest conductor of the London Philharmonic. In these Los Angeles Philharmonic engagements his programs will include major symphonic works by Beethoven (No. 3, *Eroica*, on Thursday) and Tchaikovsky (No. 5, Tuesday).

In a delightful change of pace, the Hollywood Bowl's Virtuoso Series this

year gets off to a rousing start on Wednesday with a performance by THE CANADIAN BRASS, five remarkably talented musicians who play the classics — *with a difference*. Their programming ranges from Gabrieli and Pachelbel to Bach and Mozart. But, a warning — expect the unusual from these intriguing performers whose antics have caused them to be called "the Marx Brothers of brass" (New York Times).

A quartet of stage and screen stars who need no introduction headline Friday and Saturday's production of "Hello to Broadway, Hooray for Hollywood." Host GENE KELLY will preside over a sparkling evening of music from Broadway and Hollywood that features vocalists FLORENCE HENDERSON, HAL LINDEN and ANTHONY NEWLEY. Pierre Cossette, the man responsible for TV's Grammy awards, is producer, and British conductor HARRY RABINOWITZ, a well known figure in the London theatre who made a smashing U.S. debut at the Bowl last summer, will be on the podium.



SUNDAY, JULY 15, 1984, 7:30

The Los Angeles Philharmonic Association presents

LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA

MICHAEL TILSON THOMAS, Artistic Director
LEONARD BERNSTEIN, Honorary Director

★**STANISLAW SKROWACZEWSKI**, Conductor
★**JAMES BUSWELL**, Conductor and Violinist
GISELE BUKA BEN-DOR, Conducting Fellow
LEIF BJALAND, Conducting Fellow

BEETHOVEN Overture, *Leonore No. 3, Op. 72b* (1806)
MS. BEN-DOR, Conductor

BACH Concerto in D minor for Violin and Orchestra,
BWV 1052 (c. 1720)
Allegro
Adagio
Allegro
MR. BUSWELL

STRAUSS Rondo, *Till Eulenspiegel's Merry Pranks*, Op. 28
(1895)
MR. BJALAND, Conductor

Intermission

BRAHMS Symphony No. 2 in D, Op. 73 (1877)
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito
MR. SKROWACZEWSKI, Conductor

★**The Winning Season:** Stanislaw Skrowaczewski, Winner International Competition for Conductors, Rome, 1956; James Buswell, Winner Merriweather Post Competition, 1962

Please see insert for biographies and orchestra roster

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

The Los Angeles Philharmonic Institute is supported by a major grant from The Jones Foundation. Additional support for Institute activities is provided by the National Endowment for the Arts, the California Arts Council, the Joseph Drown Foundation, The Amazing Blue Ribbon, the San Diego Women's Philharmonic Committee, and through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission.

NOTES BY ORRIN HOWARD

Overture, "Leonore" No. 3, Op. 72b
Ludwig van Beethoven (1770-1827)

Beethoven wrote only one opera, *Fidelio*. Originally called *Leonore*, or *Conjugal Love*, the title of the play by Jean Nicolas Bouilly from which Josef Sonnleithner derived the original libretto, the opera gave the composer as much anguish over a period of at least ten years as several operas might be expected to. In attempting to get it right, Beethoven revised the body of the opera twice, along with which were two libretto revisions, the first by Stefan von Breuning, the second by Georg Friedrich Treitschke. In light of Beethoven's orchestral strength, one would have thought the opera's overture to have been the easiest thing for the composer to dispatch. But this was not so, and when one considers the scope of Beethoven's symphonic thinking, it is not really surprising that he over-composed the opera's prelude when he wrote the breathtakingly dramatic orchestral work designated as the *Leonore* Overture No. 3.

The first Viennese production of the opera in 1805, which used another overture — *Leonore* No. 2 — was withdrawn, a failure after three performances. (The composer apparently had already discarded a *Leonore* No. 1.) The following year, even while attempting to simplify the opera and its overture, Beethoven, in writing the latter, abandoned himself to an unquenchable surge of creative energy. Maintaining the thematic materials of No. 2 — Florestan's air *In des Lebens Frühlingstagen*, enters by the ninth bar of the introduction; the opening melody of the *Allegro* is identical; and the trumpet call of liberation that occurs at the opera's denouement is intact — Beethoven not only did not eliminate No. 2's unoperatic grandeurs, he heightened them. The 1806 *Fidelio* performances numbered only two. In 1814, for a more extensive revision of the opera, the composer, seeing the error of his overture ways, wrote a terse, thus more reasonable, orchestral prelude.

Concerto in D minor for Violin and String Orchestra, BWV 1052

Johann Sebastian Bach (1685-1750)

It is best, in commenting on a *D-minor* violin concerto by Bach, to begin by assuring the reader that there has not been a typographical error. No, Bach's *A-minor* violin concerto is not the one being performed tonight, but rather, the *D-minor* concerto, the one we all know and love for keyboard and strings. But this time it is being played by the instrument for which Bach originally wrote it — the violin.

In fact, Bach's seven keyboard concertos began life as concertos for violin, transcribed by the composer when he was called upon to supply much of the music for the *Collegium Musicum* in

To make your evening more enjoyable and avoid disturbing our patrons, latecomers will not be seated while the performance is in progress. / The use of tape recorders or unauthorized cameras in Hollywood Bowl during any performance is strictly prohibited. / Photographs of individuals and crowds are often taken in public areas of Hollywood Bowl. Your use of a theatre ticket constitutes acknowledgement of your willingness to appear in such photographs and releases Hollywood Bowl, its lessees and all others from any liability resulting from use of such photographs.

Leipzig, of which he was director. Inasmuch as his elder, keyboard-playing sons were in residence during the early years of his directorship, it is not surprising that some of the works took the form of harpsichord concertos. And, considering how over-worked he was in his post of cantor of St. Thomas' Church, it is no wonder that he took the expedient (one not at all scorned in that day) of reworking some of his existing compositions. Several of his own violin concertos were thus transformed into keyboard works; ironically, these have survived (thank heaven), whereas most of the original violin scores have never been found. The reconstruction for violin, then, of such a grand work as the D-minor Harpsichord Concerto is as legitimate, ethical and appreciated a musical undertaking as one can imagine.

In Bach, the medium is not the message. The imagination, invention, skill, expressiveness, vitality, intensity, power, that inform this work rely not on the character of the solo instrument. Further, the essence of the Baroque concerto form remains firmly entrenched in the content, and that essence is dramatic conflict. This conflict is not temperamental in the romantic sense, but is textural and thematic, and, insofar as the concerto idiom demands it, timbral. Pitted against each other, the orchestra and solo are armed with independent (sometimes equal) musical materials, which are weapons used to gain dominance. According to the unwritten rules of combat, the solo is favored to win.

This basic structural method, seemingly so cut and dried in the telling, is endowed by Bach with endless variety through ingenuities of harmony, thematic unfoldment, rhythmic vigor and, fascinatingly, in his handling of major-minor shifts; e.g., in the first movement, the *tutti*'s main, minor-keyed theme glows like warm sun through storm clouds when turned to major.

Bach maintains unusual consistency in the matter of minor-keyed seriousness throughout the Concerto by casting the *Adagio* middle movement in its own minor key of "g." The material here, unfolding like a pathetic aria, is austere, even tragic, but in a pictorial, not a personal way. The compositional organization in the *Adagio* is concise and economical: The first *tutti* theme becomes the bass to the violin's melody, and either it or one other short, distinctive melodic figure is virtually ever-present as the violin pursues an ever-more flowering expressiveness.

The first and third movements have a degree of unity rarely if ever found in Bach works: The rhythmic figure of the respective first themes contains identical patterns, and both movements have very similar, technically demanding repeated-note passages for the solo.

It is the violinistic nature of these

repeated-note passages which, along with other stylistic evidence, seems absolutely to confirm that this work was indeed composed originally for the stringed instrument.

Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28

Richard Strauss (1864-1949)

Based on the wild escapades of a 15th century folk character, *Till Eulenspiegel* is that rarity in the catalogue of serious symphonic literature — a genuinely humorous piece of music. Surely, Haydn toyed with notes cunningly, and Beethoven made massive good humored assaults. But *Till* is probably the first purely instrumental comedic masterpiece in history. (Completed in May of 1895 and premiered on November 5 of that year, it predates Dukas' witty *Sorcerer's Apprentice* by three years.) *Till* is a dauntless clown, his pranks running the gamut of rascality (throwing market stalls and people into clattering pandemonium) to sacrilege (disguised as a monk, *Till* preaches unctuously to the pious villagers), among other assorted and sordid adventures.

Strauss paints him with the deftest cartoon strokes: After a guileless "once upon a time" introduction (whose melody is a slow version of the second, roguish *Till* theme), a horn spells out a far-reaching motif that teeters between jauntiness and pomposity; later a high clarinet blurts out that roguish second theme — seven incomparably comic notes. *Till*'s many escapades are told mainly in the ingenious transformations of the two themes; his fate on the gallows is pictured with marvelous mock seriousness and gasping realism. An epilogue that begins like the introduction, ends with the bombastic but comforting assurance that old rogues never die, they just storm the gates of heaven in fully-orchestrated impudence.

Symphony No. 2 in D, Op. 73

Johannes Brahms (1833-1897)

"Writing a symphony is no laughing matter," Brahms once said. And considering the more than twenty-year gestation period of and very difficult birth pangs attendant upon his first work in symphonic form, we can understand his sensitivity on the subject. But producing that first symphony (in C-minor, first performed in November 1876) apparently eased the anxiety he endured as a Beethoven-classicist in the tumultuous, tradition-shattering age of Berlioz, Liszt and Wagner. By the summer of 1877, in the Austrian village of Pötschach on the Worthersee where he was to spend two more very productive summers (1878 and '79), he was at work on his next symphony. And he was loose enough to find composing *this* symphony something of a laughing matter.

Indeed, he must have had his friends mystified if not either smiling or laugh-

ing, as he sent cryptic messages from the idyllic countryside he loved. To his dear friend Elisabeth von Herzogenberg he wrote: "It is really no symphony, but merely a *Sinfonie*." His publisher Simrock received word that the symphony is "so melancholy you won't be able to stand it. Never did I write anything so sorrowful; the score must be published with a mourning border." To complete the mystification of his friends, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

Skilled and unskilled alike have tended to agree that Brahms made a very pretty symphony indeed. Not a sorrowful one, as the composer, with tongue-in-cheek, described it, but not completely pastoral or idyllic either, as common generalization has had it. Perhaps it has been the contrasting of the austere and epic nature of the First Symphony with the essentially tender lyricism of the Second that has obscured somewhat the latter's aura of bittersweet nostalgia and sense of resignation. Yet greyness and tragedy are there, most overtly in the *Adagio* second movement, whose main theme has a strange, mystic quality, and in whose pages of forbidding emptiness chills the scene, i.e., the passage where a desolate horn motif is answered by oboes. The other movements fit better the "pastoral" description, yet even the first movement, with its radiant horn opening leading into one of Brahms' warmest themes, has its moments of solemnity: when the trombones, heralded by drum rolls, inject briefly, minor-keyed portentousness, and even the second theme, sung first by low strings, is an ardent, soulful melody in minor, though it quickly turns benignly to the expected major.

The third movement is the most consistently winsome and trouble-free part of the Symphony. Not surprisingly, it had to be encored at its premiere performance by the Vienna Philharmonic under Hans Richter in Vienna, Dec. 30, 1877. The charm of this *scherzo* section is matched only by the ingenuity with which Brahms transforms the main oboe theme in subsequent sections, one time changing the rhythm after having changed the pulse from three to two, another time turning the simple tune upside down, then toying with this latter version in the happiest kind of transformation. [In this matter of thematic transformation, Brahms was surely more a disciple of Liszt than of Beethoven.] The Symphony's *finale*, a treasure house of Brahmsian invention, is the heart of the work. In turn intimate, rhapsodic, mysterious, tender and exuberant, the movement defies the "pastoral" description, unless we can picture a countryside with as many moods, culminating in one of breathless brilliancy, as Brahms passes before us here.

ABOUT THE ARTISTS



MICHAEL TILSON THOMAS, currently in his third year as a principal guest conductor of the Los Angeles Philharmonic, has had a close association with the Orchestra since 1968. He has also been active with the Los Angeles Philharmonic Institute since its inception in 1982, this season and in 1983 in the position of artistic director.

Mr. Thomas is a conductor of international stature whose roots are right here in his native Los Angeles. With a heritage rich in artistic achievement — grandparents who gained fame in New York theatrical circles, a father who wrote, directed and produced films and a mother who headed research for Columbia Pictures — it was, perhaps, inevitable that he would be drawn to the arts.

He began formal piano studies at age 10, although he had been playing the instrument by ear since the age of five. In 1962 he entered the University of Southern California as a music major and during his sophomore year at the University was appointed conductor of the Young Musicians Foundation Debut Orchestra of Los Angeles, a post he was to hold for four years. The year of his graduation (1968) proved important in more ways than one: he took the Master of Music degree with honors, won the Koussevitzky prize at Tanglewood, and in a series of Symphonies for Youth concerts conducted the Los Angeles Philharmonic for the first time.

He was appointed assistant conductor of the Boston Symphony in 1969 and, after only one month in the post, won national renown when he replaced the orchestra's ailing music director, William Steinberg, at a concert in Lincoln Center. As a result of that triumph, he directed the BSO in 30 more concerts that season and was appointed its associate conductor. He remained on the Boston Symphony's roster until 1974, concurrently holding the title of music director of the Buffalo Philharmonic, which he accepted in 1971 and relinquished in 1979.

In Europe, Mr. Thomas maintains a continuing relationship with the Philharmonia and English Chamber Orchestras in London, the Vienna Symphony, the Berlin Philharmonic and the Amsterdam Concertgebouw. In the U.S., in addition

to the Los Angeles Philharmonic, he regularly conducts the Boston, Chicago, Pittsburgh and San Francisco Symphonies.

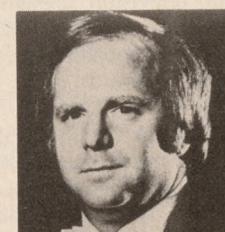
CBS Masterworks has Mr. Thomas under an exclusive contract; on that label he has recorded with the Los Angeles Philharmonic.



Thirty-two year-old Soviet emigre pianist **ALEXANDER TORADZE** will be welcomed by the Los Angeles Philharmonic after having been widely acclaimed for his performances with the Orchestra on its U.S. tour last November/December. Those appearances were his first after he sought asylum in the West; however, his previous concert tours of this country — in 1977, 1978 and 1979 — had generated such enthusiasm that his name was already well known throughout America. He first appeared with the Philharmonic in 1979 at the Hollywood Bowl.

Born in Tbilisi, United Soviet Socialist Republic, Mr. Toradze attended the Paliashvili School of Music and Tbilisi Conservatory before entering the Moscow Conservatory in 1971. He later studied at the Graduate School of the Moscow Conservatory. With the encouragement of his composer father, David Toradze, and actress mother, Liana Asatiani, the young musician embarked upon a professional career with a debut at the age of nine in a commemorative concert honoring Yuri Gagarin and man's first space flight. He went on to perform in recitals and with orchestras throughout the United Soviet Socialist Republic. As a result of his prize-winning performance at the 1977 Van Cliburn International Piano Competition — he captured the Silver Medal — Mr. Toradze received international attention, concert engagements throughout the United States, and was the subject of a national PBS television documentary.

His more recent tours have taken him to Paris, Yugoslavia and other Eastern Bloc countries, Italy, Mexico and the Philippines. He has also concertized extensively throughout the Soviet Union.



LEONARD SLATKIN, music director of the St. Louis Symphony, is one of the

most critically acclaimed conductors of his generation. The son of the late violinist-conductor Felix Slatkin and of cellist Eleanor Aller, Mr. Slatkin was born in Los Angeles in 1944 and began his musical studies on the violin at the age of three. When he was eight he switched to the piano, finally turning to conducting in his later student years.

He studied conducting first with his father and then with Walter Susskind. Subsequently, he became a student of Jean Morel at the Juilliard School of Music and at the age of twenty-two made his conducting debut at Carnegie Hall directing the Youth Symphony Orchestra of New York.

His association with the St. Louis Symphony began in 1968, when his former teacher, the then-newly-appointed music director of the orchestra Walter Susskind, named him to the post of assistant conductor. Over the years he progressed from assistant to associate conductor, associate principal and finally principal guest conductor before being named music director in 1979. Concurrent with his St. Louis posts, Mr. Slatkin completed two years as music director of the New Orleans Philharmonic; he was also principal guest conductor of the Minnesota Orchestra from 1977-79.

In 1974, Mr. Slatkin attracted nationwide attention in his New York Philharmonic debut, substituting for an ailing colleague on very short notice. The critical acclaim was such that he was immediately asked to debut with the Chicago Symphony, with which he now enjoys a continuing relationship. His European debut took place in 1974 when he conducted the Royal Philharmonic Orchestra in the absence of Sir Adrian Boult.

In recent seasons, Mr. Slatkin's busy schedule has taken him to the podiums of many of the world's finest orchestras, including those of Cleveland, Cincinnati, Detroit, Los Angeles, Montreal, Philadelphia and San Francisco. In Europe he has appeared with the Berlin Philharmonic, Amsterdam Concertgebouw, London's Royal Philharmonic, the Vienna Symphony and orchestras in Russia, Poland and Czechoslovakia.

Mr. Slatkin made his Los Angeles Philharmonic debut in 1978 at Hollywood Bowl; his first Music Center appearances with the Orchestra were in 1980.

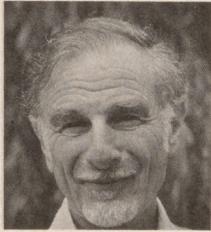


Since his dazzling debut at the age of 17 with both the Philadelphia Orchestra and the New York Philharmonic, pianist **EUGENE ISTOMIN** has established him-

self as one of the leading international artists of our time through four decades of performances as orchestral soloist, recitalist and chamber music player that have taken him repeatedly to every part of the world.

Born in New York City of Russian parents, Mr. Istomin was trained at the Professional Children's School in Manhattan and the Mannes School of Music. At age 12, he was accepted by the Curtis Institute of Music in Philadelphia, where he studied with Rudolf Serkin and Mieczyslaw Horszowski. In 1943, as winner of both the Philadelphia Orchestra Youth Contest and the coveted Leventritt Award, he made his formal debut with the Philadelphia Orchestra under Eugene Ormandy. This was followed by a performance with the New York Philharmonic, Artur Rodzinski conducting. In 1956, Mr. Istomin made the first of his annual world tours. Complementing his long-established career as a soloist are his celebrated performances with the legendary Istomin-(Isaac) Stern-(Leonard) Rose Trio, which the three distinguished musicians formed in 1960.

Mr. Istomin has appeared with the Los Angeles Philharmonic both at the Hollywood Bowl and the Music Center on many occasions since his debut here in 1952 and, in 1976, the Istomin-Stern-Rose Trio performed at the Bowl.



British conductor **HARRY RABINOWITZ** made his U.S. debut at the Hollywood Bowl last summer in a highly praised salute to musical theatre. A musician well known in the London theatre, Mr. Rabinowitz has premiered such stage hits as Andrew Lloyd Webber's *Cats* and *Song and Dance*. He conducted the score for the highly praised television version of *Nicholas Nickleby* and his film credits include the 1982 Academy Award winner *Chariots of Fire* and *The Time Bandits*, *Heat & Dust*, *Private Benjamin* and *This Is Elvis*, among others.

The South African-born (1916) Britisher, who has been decorated with the M.B.E. by Her Majesty the Queen for services to music, is currently pursuing a freelance career as a composer and conductor in London. He originally moved to England to study music and soon accepted a contract with the BBC as a radio conductor. Subsequent posts included the music director of BBC-TV Light Entertainment and Head of Music for London Weekend TV.

Mr. Rabinowitz has composed and directed music for the television series *Lydia* and *The Agatha Christie Hour* and has recorded the score for *Reilly — Ace*

of Spies. He has just completed his first assignment as an actor in the film *Electric Dreams*, and recorded six operetta programs, *Top C's and Tiaras* with Julia Migenes for British television in addition to scoring several of the BBC-TV's current Shakespeare series.

The conductor enjoys a continuing relationship with both the Royal Philharmonic and London Symphony Orchestra, which he leads in classical and pops programs.



THEODORE BIKEI, renowned stage and screen actor, concert artist and raconteur, was born in Vienna and moved with his parents to Palestine when he was 13. Being fluent in Hebrew, Yiddish and German, he had intended to pursue a teaching career in comparative linguistics. But the theatre beckoned and in 1943 he joined the internationally famous Habimah Theatre, which he left a year later to help found the Israel Chamber Theatre.

In 1946, Mr. Bikel entered the Royal Academy of Dramatic Arts in London from which he graduated with honors. While working in several small theatre productions in London, he was offered a role in Sir Laurence Olivier's production of *A Streetcar Named Desire*, starring Vivien Leigh. Mr. Bikel soon took over the second male lead, Mitch, in the play. From *Streetcar* on, his career has been illuminated by superior stage and screen portrayals.

In London he won acclaim playing the Russian colonel in *The Love of Four Colonels*, and on Broadway he has a list of memorable performances, in such productions as *Tonight in Samarkand*, *The Rope Dancers*, *The Lark*, *The Sound of Music* (in which he created the role of Baron von Trapp), *Fiddler on the Roof*, *Zorba* and *The Inspector General*. Among his best-known screen roles are those in *The Defiant Ones*, *The African Queen*, *The Little Kidnappers*, *The Russians Are Coming, My Fair Lady*, *The Enemy Below*, *I Want To Live*, and *The Little Ark*. Mr. Bikel has also starred in top dramatic television presentations in the United States as well as England and Canada and has repeatedly been nominated for Emmy awards.

While a student in London, Mr. Bikel began to develop an interest in the guitar and folk music. Now one of the world's best-known folk singers, he maintains an active schedule appearing in concert throughout the United States (including appearances at the Hollywood Bowl in 1964 and 1980) and abroad and on recordings.

Visit the New Hollywood Bowl Museum

Located adjacent to the Patio Restaurant on Peppertree Lane, the brand new Hollywood Bowl Museum traces the Bowl's history with exhibits and historical recordings. A Gift Shop inside the Museum will offer for sale books on music and dance; records and tapes; jewelry by Michael Bayes; and coordinated posters, post cards and stationery.

The Museum, spearheaded by County Supervisor Ed Edelman, is jointly sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association and the Santa Monica Mountains Conservancy. The building housing the Museum is the former site of the Philharmonic's Season Tickets Office. It has been remodeled for its present use by Elsa Leviseur/The Tanzmann Associates. Coordinator for the Museum's opening exhibits is Dr. Naima Prevots-Wallen.

The Hollywood Bowl Museum will be open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days during the Summer Festival 84 season (July 1-September 22). During the remainder of the year, the Museum hours are 10:00 a.m. to 5:00 p.m. Wednesdays through Sundays. Admission is free.

Thank You

The Hollywood Bowl wishes to thank Vons Grocery Company for its valuable contribution toward the Bowl's housekeeping efforts in the form of handy and practical trash disposal bags.

Hollywood Bowl Production Staff

Superintendent of Operations	PATTON S. MOORE
Assistant Superintendent	ED TOM
2nd Assistant Superintendent	JACQUELIN JOHNSON
Operation Manager	GENO MURPHY
Park & Ride Manager	DON HOWEY
Satellite Lot Manager	DAVE WHITE
Grounds Maintenance Supervisor	CRUZ MACIAS
House Manager	RAOUL PINNO
Traffic Sgt.	MICHAEL BUTLER
Traffic Consultant	FRANK BARNES
Plant Manager	LEO PICKHARD/STEVE MONTAGINO
Assistant Plant Manager	CHUCK MOORE
Production Manager	MARK FERBER
Master Carpenter	GEORGE COBLE
Master of Properties	WILLIAM WILSON
Master Electrician	ROBERT SOCKOLICH
Master Audio-Visual	FRANK SUPAK
Assistant Electrician	DAVID W. WALKER
Assistant Audio-Video	RAYMOND BOW
Assistant Master Carpenter	GEORGE COBLE, JR.
Stage Manager	PAUL M. GELLER
Assistant Stage Manager	TODD A. BERMAN



Polish conductor/composer **STANISLAW SKROWACZEWSKI** has been appointed permanent conductor and musical advisor of England's Hallé Orchestra beginning with the 1984-85 season. During a 19 year tenure as music director of the Minnesota Orchestra (1960-79), he won wide acclaim as both a champion of contemporary repertoire and a distinguished interpreter of the great romantic

works.

Born in Lvov, Mr. Skrowaczewski began piano and violin studies at the age of four, composed his first symphonic work at seven, and at 13 made his debut as pianist and conductor. When an injury to his hands during World War II terminated his piano career, he turned solely to composition and conducting, becoming a student of Nadia Boulanger in Paris. By the early 1950's his symphonic works, including *Symphony for Strings* and *Music at Night* were taken into the European repertoire and later performed by the Philadelphia, Cleveland, New York and Chicago orchestras. One of his more recent works, *Concerto for English Horn and Orchestra*, presented at Carnegie Hall in 1970, has been recorded and played by leading orchestras both in America and Europe. Another work, *Ricercari Notturni* won a

Kennedy Center Friedheim Award in 1978.

In 1946, Mr. Skrowaczewski became permanent conductor of the Breslau Philharmonic, and during the ensuing years he served as music director of the Katowice Philharmonic (1949-54), the Krakow Philharmonic (1954-56), and the Warsaw National Orchestra (1956-59). In 1956 he was the winner of the International Competition for Conductors in Rome. His American debut was with the Cleveland Orchestra in 1958; he first appeared with the Los Angeles Philharmonic in 1964.

Mr. Skrowaczewski now regularly conducts major orchestras in Europe, the United States, Canada, Israel, South America and Japan. He made his operatic debut with the Vienna State Opera in 1964 and his Metropolitan Opera debut in the 1969-70 season.



In addition to pursuing a very successful career as a major solo artist, violinist **JAMES BUSWELL** is professor of violin at the Indiana University School of Music and founder/conductor of the Indiana

University Chamber Orchestra. As a member of the 1984 Los Angeles Philharmonic Institute faculty, Mr. Buswell is scheduled to preside over two master classes and a string sectional in addition to appearing as soloist/conductor at this Sunday's Institute Orchestra concert and appearing as a chamber music performer at an Institute Collegium concert July 13.

Trained at the Juilliard School of Music under Ivan Galamian, the Indiana-born violinist won the Merriweather Post Competition and a debut performance with the National Symphony of Washington, D.C. at age 15. The following year he toured the U.S. with the Baltimore Symphony as recipient of a Martha Baird

Rockefeller Grant.

He has since appeared as soloist with all the major American orchestras, performs in recital throughout the country and is a frequent participant in the Festival of Two Worlds both in Spoleto, Italy and Charleston, South Carolina, and the Santa Fe, Marlboro, Newport, Settimana and Rio de Janeiro Music Festivals. An artist-member of the Chamber Music Society of Lincoln Center since 1976, Mr. Buswell is featured regularly in the Society's popular Alice Tully Hall series in New York as well as on nationwide tours. His chamber music activities also include regular collaborations with cellist Yo-Yo Ma and pianist Andre Michel Schub.



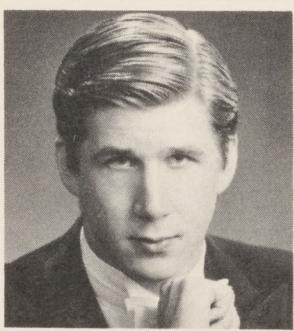
Conducting fellow **GISELE BUKA BEN-DOR** was born in Uruguay in 1955 and emigrated to Israel in 1973. She began

her musical studies with piano lessons at age four and was conducting choirs by the time she was thirteen. While still in South America, she organized and conducted instrumental ensembles and won several prizes for composing and arranging songs for mixed choirs. She graduated from the Rubin Academy of Music in Tel Aviv, where she studied both choral and orchestral conducting, and also attended conducting classes at the Rubin Academy in Jerusalem.

In 1979 and 1980 Mrs. Ben-Dor was the recipient of scholarships from the America-Israel Cultural Foundation. After studying with Franco Ferrara in Italy,

she came to the United States to take a master's degree in orchestral conducting at the Yale University School of Music. While there she regularly conducted the Yale Philharmonic and Contemporary Ensemble.

Mrs. Ben-Dor has conducted the Youth Orchestra of Sofia (Bulgaria), the National Youth Orchestra of New York, the Israel Philharmonic Orchestra (as a participant in Zubin Mehta's first Conductors Workshop, 1982), and the Haifa and Jerusalem Symphonies. She is presently conductor of the New Jersey All-State Orchestra.



Conducting fellow **LEIF BJALAND** comes to Los Angeles from Yale University, where he has been an assistant professor of music and music director of the Yale Symphony this past season. The 29-year-old musician is a graduate of the University of Michigan, where he was a student of Gustav Meier, and has been assistant conductor of both the University Symphony Orchestra and the Opera Theatre and associate conductor of the Michigan Youth Symphony.

In 1980 he was a conducting fellow

at the Aspen Music Festival, where he was selected by the faculty to conduct several world premiere performances. He has also participated in Sir Georg Solti's Conductor's Workshop in Chicago, studied with Erich Leinsdorf and Seiji Ozawa at the Berkshire Music Center and, last summer, attended Herbert Blomstedt's master classes at Loma Linda University. Prior to his posts at Yale University, Mr. Bjaland served as Conductor-in-Residence of the Flint (Michigan) Symphony Orchestra.

The 1984 Isuzu Impulse is built with the highest standards in the automobile industry, today. Each Impulse comes with power windows, standard. Power mirrors, standard. Power steering, 4-wheel disc brakes and cruise control; all standard at no extra cost. As well as a tilt steering wheel with memory, all glass tinted, AM/FM stereo radio and alloy wheels. (Not to mention the I-TEC computer controlled fuel injection.) For comfort, there's our air conditioning, standard. Deep pile carpeting, standard. The reclining bucket seats in front



ISUZU IMPULSE

and reclining bucket shaped seats in back, are all standard. For convenience, there are power door locks, standard. Plus a rear window washer/wiper/defogger, standard. And a standard remote controlled hatch release and fuel filler lid. Also, for those who don't choose to avail themselves of our optional automatic transmission, we can even offer a sporty 5-speed manual shift, standard as well. In all, there are more than 55 standard features, featured on any Impulse you buy. Which leaves you with the option of choosing the color.



ISUZU. PROUD TO SPONSOR THE L.A. PHILHARMONIC'S 1985 TOUR.

FOLLOW YOUR IMPULSE

Palm Valley. There's so much not to do.



Who says that just because you own a home in Palm Valley Country Club you have to knock yourself out using all those good things Palm Valley has to offer?

Let someone else play those two challenging golf courses with their double-wide fairways, elevated greens, and Scottish-style bunkers.

Or slash the ball across any of those 19 tennis courts.

Let someone else swim in the dozens of pools. Or work out in the Spa and Racquetball Club with its saunas, massage and steam rooms, and outdoor jogging trail.

Or dine and dance in Palm Valley's world class 83,000 square-foot clubhouse with its spectacular views of fairways, lakes and mountains.

You show them. Just sit on the patio of your own beautiful Palm Valley home and soak up the sun. And dream about all the great things inside like microwave and self-cleaning ovens, dishwasher, and remote control color tv.

And amazingly, homes start as low as \$98,995.

Palm Valley Country Club. You'll love it. Whether you're a do-er... or a don't-er.

Another development of Sunrise Company, builder of America's finest country club communities.

Sales Office—Country Club Drive, 1/4 mile east of Del Safari Drive, Palm Desert, California 92260. Open 9 to 5 daily. Telephone (619) 568-1099. For rental information, call (619) 568-2990.



**PALM VALLEY
COUNTRY CLUB**



The dramatic two-level lobby of the Park Wellington in West Los Angeles.
Photo by Milroy/McAlear.

Southland Real Estate — GOING DRAMATIC

by JONATHAN MILLER

PERHAPS it was inevitable, this being the Entertainment Capital of the world, but Southland real estate is going dramatic. As in concept, as in scale, as in . . . Hollywood.

Consider, for a leading example, the newly opened Park Wellington off Sunset Boulevard, the \$30 million luxury condo-conversion designed by the internationally renowned architectural firm of William L. Pereira Associates—they of

Transamerica pyramid fame up in The City by the Bay.

"Our goal from the outset," says R. Michael Hall, chief executive officer of the Troy Investment Fund, its Newport Beach-based developers, "was to create a unique and tasteful ambience that would appeal to the creative arts and the entertainment community."

With its pearl-grey facade and white balcony hand railings, the Park Wellington evokes the sleek cruise-ship lines and excitement of classic Hollywood art moderne, say its promoters. Indeed.

There is the seven-story building's stage-worthy entrance—twin 60-foot crystal-capped, skylit pavilions leading to a marble and brass stairway. And the portals to the 163 one- and two-bedroom-plus den units (from \$135,000 to \$270,000), many entered through eight-foot double doors that permit dramatic sweeps, a la Loretta Young.

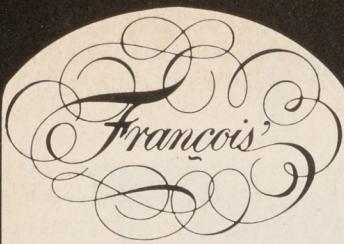
Here, though, convenience also rivals staging, for the Park Wellington (it almost sounds good enough to eat) improvises on the latest concept in condo promotion—what might be called the condotel. Along with all the standard luxury goodies (recreation complex, plus carpeting and state of the art security systems), buyers also get a major domo.

"Articipating mainly working couples and busy executives as residents," explains Hall, "we plan to provide a concierge service to handle the day-to-day convenience needs of residents such as laundry, cleaning and personal services. Every aspect of the Park Wellington has been conceived to be first rate, and it is our basic objective to maintain these standards as long as Troy has anything to do with the project."

Improvising on the culinary/condotel theme is The Colony of Westwood, the pioneering stock cooperative now promoting a restaurant delivery service along with in-town westside living (and otherwise known, in croissant-crazed L.A., as "pied a terre"). Through arrangement with an area restaurant, Colony homeowners—now including a growing number of bicoastal corporate executives—can order up gourmet meals between 5 and 8 p.m., Monday through Friday, with no delivery service charge.

"There are a great many reasons why corporations have shown interest in buying at The Colony," notes Steve Kaller, project sales representative, toting up the ways. "In the first place, the location is ideal, minutes to Century City, Beverly Hills, and most of the other important business areas. Corporate representatives have also told us that a unit at The colony can be considerably more convenient than staying in a hotel, and eliminates the problem of advance bookings."

A co-op's appeal to developers, and ultimately buyers, is bottom-line. Builders don't have to go through as much bureaucratic red tape as they do on condos, it is argued, and that means savings all around. "Very often, specific condo



Los Angeles'
Very French
Restaurant

Pre-Theatre
Dinner
\$19.50

Monday through Saturday
Served in Classic Elegance

Piano Music
While You Dine

ARCO PLAZA
555 S. Flower Street

Minutes from the Music Center
Dinner Parking Validation
Reservations: (213) 680-2727



One of the many recreational areas at Palm Valley Country Club, a development of the Sunrise Company in Palm Desert.

ordinances require two parking spaces per unit, or specify how much sound insulation between walls, so much storage space," says Brooks Roddan, a vice president for the project's marketing firm, Bryan Hardwick Associates. "That makes it difficult for builders to build."

Prices of the 256 units at The Colony, from studio to a two-bedroom-and-loft, range from \$89,950 to \$159,950. The units are admittedly small—from 425 to 900 square feet—but in value, says Roddan, they compare favorably with area condominiums, which start in the \$115,000 range. Amenities at the 1440 Veteran Avenue building location include a private conference room for business meetings, a media center, gallery, private dining room and fitness center.

The developer's market apart from bi-

coastalees? Upwardly mobile westsiders—doctors at the UCLA Medical Center, university faculty, professional athletes and the parents of students looking for a tax write-off and an immediate tenant.

Down in the center of L.A., the drama is in the dreaming. Here, buyers with the City of Tomorrow on their minds are reportedly investing in the Skyline and the future of downtown living.

"We think we'll be sold out by the end of the year," notes a cheerful Robert Hatfield, a vice president with Forest City Southpark Corporation, developers of the Skyline high-rise condominium at Ninth and Flower Streets. He attributes a new financing plan—8 1/4 percent for 30 years, fully amortized, with as little as 5 percent down—with stimulating recent

SUPERB DINING MORNING NOON & NIGHT

Open 24 hours...
Early Early Breakfast to
Late Late Supper
7 days a week

Featuring:
Prime Aged Eastern Beef
Fresh Seafood Favorites
Superior Fine Wine List

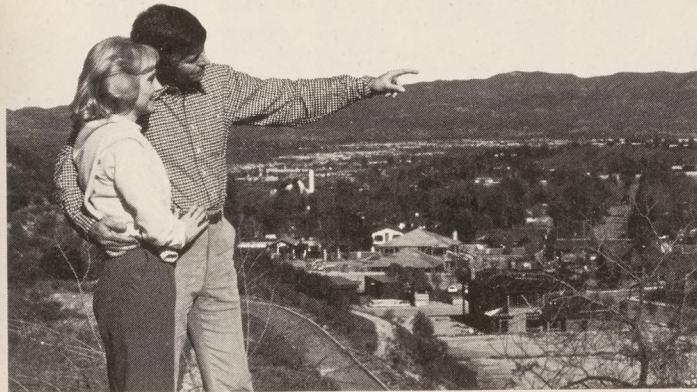


Pacific Dining Car
SINCE 1921
1310 WEST 6th STREET
(213) 483-6000



One of the luxury homes designed by noted architect Barry Berkus for Buckingham Estates in Northridge.

WESTCHESTER COUNTY BECAUSE YOU DESERVE THE BEST THERE IS



If you've searched for the perfect home in a secure, gate guarded environment, you know how difficult it is to satisfy all of your demands. So you compromise, giving in a little on location, sacrificing your dream home for what's available.

Until now.

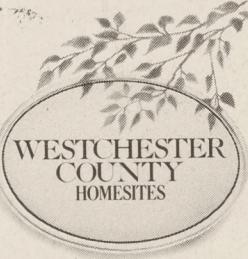
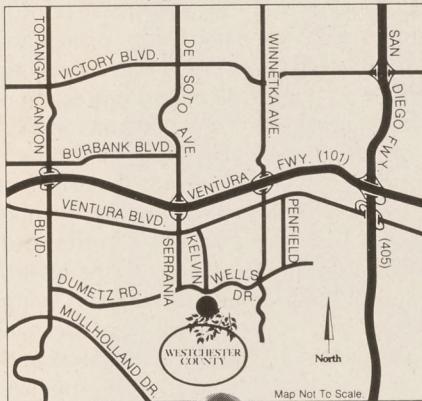
Consider Westchester County. Luxury homesites, just waiting for you to build the perfect home, according to your tastes and requirements. Custom homes, spectacular in every aspect.

Westchester County. Custom homesites and homes, behind guarded

This artist's painting represents the existing gate at Westchester County.

gates in a prestige Woodland Hills location. Picture perfect views. Affluence beyond compare.

Westchester County. Because you deserve the very best there is.



Custom homesites from \$175,000 to \$650,000

Custom financing available
Drive Directions:

Ventura Freeway to De Soto exit.
South to Ventura Blvd. Turn left to Kelvin
and right to the main entrance. Open daily,
10 a.m. to 6 p.m. (818) 884-7483.



© 1984 Pacific Lighting Properties, Inc.



Please provide me with information about:

- Custom Homesites
- Custom Homes

at Westchester County in Woodland Hills.

Mail To:
Westchester County
c/o 325 S. Bedford Drive
Beverly Hills, CA 90212

Name _____

Street _____

City _____ State _____ Zip _____

Le Petit Four



PICNICS FOR THE BOWL

Cafe • Catering • Take Out

8654 Sunset Blvd., Sunset Plaza
652-2378 855-9478



DEAL WITH THE 'PROS'!

Professionals. Dedicated to give you the finest service before and after you buy or lease. Come in and prove it to yourself.

MERLIN OLSEN
PORSCHE+AUDI

15531 Ventura Blvd.
Encino, Calif. 91436

(1 block west of the
San Diego Fwy. on Ventura Blvd.)
(213) 986-4522



**IF YOU LIKE PARIS
YOU'LL LOVE
Robaire's**

"Los Angeles' Most Popular French Restaurant". New private party rooms and special menus for all occasions.

Dinner — Cocktails
348 S. La Brea Ave. (near Third)
WEBster 1-1246



Encino Towers, a prime location and recent winner of a landscape award from the Los Angeles Beautification committee.

sales, particularly among a growing number of senior management types.

Says John Hagerty, president of Transamerica Financial Resources, Inc., a Skyline homeowner: "The international flavor [of downtown living] is intriguing and the investment potential is outstanding. The convenience of a high-quality residence within walking distance to work and the appreciation potential are my logical reasons for living here. Besides that, I love this home."

What is selling in sprawly Los Angeles, says Hatfield, is the idea, as the Skyline boasts in its ads, of living better and longer. "In the great cities of the world, living at the top has always meant living downtown," says Hatfield, "That's true in New York, Chicago, San Francisco and Paris. And now it's true in Los Angeles, too."

Forest City's Skyline project, the cornerstone in the city's South Park redevelopment area, appeals to home-buyers with better things to live for than two-hour commutes, according to the developer. Such time can be more profitably spent partaking of the downtown's emerging nightlife or working off a Papa Choux entree in the Skyline's complete recreational facility. The latter features a health club, Jacuzzis, paddle tennis, saunas, multi-purpose room and two glass-walled championship racquetball courts.

The market for the Skyline, not surprisingly, is composed almost exclusively of people who have income levels of \$50,000 and up—and that goes way up, says the developer, much like the 14-story building itself. Its 200 deluxe con-



The Colony at Westwood features landscaped courtyards in a park-like environment interspersed with gardens, mature trees and bushes.

Views on Downtown.

*"The international flavor is intriguing.
The investment potential... outstanding."*

The re-development of downtown L.A. has enhanced existing business and started a migration of new, domestic and international businesses. John Hagerty is President of Transamerica Financial Resources, Inc., and lives at The Skyline condominiums. "The convenience of a high quality residence within walking distance to work and the appreciation potential are my logical reasons for living here. Besides that, I love this home." The Skyline. Luxury condominiums downtown at 9th and Flower. Total recreation, security and elegance.



THE SKYLINE

Exclusive Sales Agent: Coast Equities, Inc.
9th and Flower (213) 627-0111

John Hagerty
President of Transamerica
Financial Resources, Inc.

8 3/4 %

Prices on one and two bedroom homes at The Skyline are from \$159,000 to \$264,000 with financing at 8 3/4%, 8.83 A.P.R. fixed for 30 years fully assumable, and as little as 5% down. Penthouses start at \$328,000 also with attractive financing.

*Purchase price \$215,000, 2 bedroom, 2 bath. Down payment \$10,750 (5%). Mortgage amount \$204,250. 360 Equal principle and interest payment of \$1,607. Annual percentage rate of 8.83%. Homeowners Association dues are not included.





**ELEGANT HOLLYWOOD BOWL
BOX SUPPERS
SINCE 1976**

\$10.50-20.00 per box

**—Take-Out—
9527 Santa Monica Blvd.
Beverly Hills, 278-4674**



A portion of one of the six floor plans available at Leisure Village Ocean Hills in Oceanside, the new active retirement community inspired by the villages around the Aegean Sea.

**Grand
Opening**

The Park Towers

**Overlooking The
21st Century**

Now's the time to look to the future and the 21st Century. You can experience tomorrow, today, at The Park Towers in Glendale. Providing the ultimate lifestyle in elegant high-rise living, these luxurious two and three bedroom condominium homes of unparalleled quality each offer a distinctive "point-of-view."

The Park Towers offers panoramic views of the majestic San Gabriel Mountains to the north and the futuristic Los Angeles cityscape to the south.

The Park Towers — in the right place at the right time, and easily reached from anywhere in the Los Angeles Basin.

***The Park Towers — Today's Window
Overlooking Tomorrow***

From \$178,000



The Park Towers

345 Pioneer Drive / Glendale, California 91203 / (818) 246-3003
Sales Agent: Sterpa Realty

dos include 67 one bedroom (760 square feet), 112 two bedroom (1,220 square feet) and 21 penthouse units (1,640 square feet), many of the latter warmed by wood-burning fireplaces. The units are priced from \$165,000 to \$385,000.

Builders have long boasted of making dramatic architectural statements, but in Glendale, L.A.'s middle-America time capsule?

So it is said. The Park Towers, a \$50 million, high-rise, luxury condo development, which opens for occupancy this month, is reordering the city's image and skyline. As in instant landmark, proffers Jim Riehman, spokesman for the developers, Park Place Partners.

"There's an explosion of building going on," he enthuses. "Glendale has its own need for high-rise condominium living because there are so many professional people living over there. Glendale has the second largest financial center in L.A. County; it's the home of the S & L's and all the banks."

As downtown booms, land prices vault and congestion escalates, corporate planners and home-buyers are actively looking for alternative venues. "It's all right for corporations to keep their legal firms and senior people downtown," argues Riehman, "but when it comes to secretarial and support forces, many are moving to Glendale where it's half as expensive by virtue of space, parking and labor pool. A lot of people in the San Gabriel Valley don't want to go downtown."

Prices range from \$178,000 to \$466,000 for one-, two- and three-bedroom plans, with two-story penthouses atop the proj-



in Rancho Mirage
LA GRILLADE
 Steaks with a French Accent
 42-250 Bob Hope Drive 619-568-5800

DINE IN A MOROCCAN PALACE
DAR MAGHREB
 in hollywood: 213-876-7651
 7651 SUNSET BOULEVARD.
 in RANCHO MIRAGE: 619-568-9486
 42-300 BOB HOPE DRIVE,
 BELLY DANCING Nightly



ect's twin 18-story towers going for from \$347,000 to \$496,000. The spacious units (1,286 to 1,926 square feet) are expensive, Riehman concedes, but they are a great bargain in quality and value when compared to what's available elsewhere. "At least 30 to 40 percent less than Wilshire costs would be," he says, noting that over 75 percent of the two-acre site (conveniently located a few blocks from the 134 Freeway near the Pacific exit) is allocated to recreational facilities and landscaping.

Down south, in Orange and San Diego Counties, the architectural drama is advancing at two coastal locations.

The scheduled opening this month of the 397-room Ritz-Carlton Hotel and championship 18-hole golf course will complete a key phase in the new residential/resort community of Monarch Beach, now sprouting on 550 acres of prime Pacific littoral between Laguna Beach and Dana Point.

"We will have at least three distinct custom-lot programs at Monarch Beach," reports an enthusiastic Joseph W. Smith, vice-president, sales and marketing, for the developer, the Stein-Brief Group of Laguna Niguel. "Of the 44 lots in our just-opened Estates of Monarch Beach, 21 were sold in the first six weeks at an average sales price of \$300,000" \$300,000 being in the low-to-moderate range by Stein-Brief standards, he explains. "We expect the ones on the ocean will go well above \$1 million."

To be developed over the next 10 years, this ambitious community-in-the-making hopes eventually to lay claim to:

- Southern California's first five-star resort hotel;
- world-class standing for its Robert Trend Jones II-designed golf course;
- a clubhouse, featuring views, din-

"Thursday, Monaco... Friday, the Alps...



but weekends we spend at Encino Towers."

...because, quite honestly, there is no place we would rather call home. Californians have made an art of living at home, and in few instances have we seen it more consummately expressed than at Encino Towers. Convenience, aesthetics, proximity to excellent facilities of every order—all have come to crystalline focus at Encino Towers. Only here could we experience the unmitigated élan

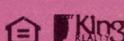
From \$265,000
 1930 to 2745
 Square Feet

**9 3/4% Fixed
 Rate
 Financing
 Available**

Open 11 a.m. to
 6 p.m. daily
 4755 Park Encino
 Lane, Encino, CA
 Exit south off Ventura
 Blvd., 300 ft. east
 of Balboa
 Phone (213) 986-2011



Encino Towers



Ask About Our Trade-In Program.

*10% Annual Percentage Rate





French Cuisine
For Your Home

Picnic Baskets For The Bowl
Open Tuesday thru Saturday
10 am to 6 pm
1327 Montana Avenue
Santa Monica, Ca. 90403
Tel. 393-7716

Foreclosure Necessary?

CALL

Fidelity
Trustee Service
*A Professional Trust Deed
Service Corporation*

MILTON S. KATZ, J.D., Director

1100 Pacific Coast Highway
Hermosa Beach, CA 90254
(213) 772-1174

Trust Deed Investments Available

ing, outdoor putting greens and pro shop;

— a resort spa for the exquisite pampering of residents and visitors;

— a 200-400-room hotel/conference center;

— a tennis complex, consisting of at least 15 courts, including a stadium court;

— a European-style shopping plaza overlooking the links and ocean;

— and 3,400 single-family homes, townhomes, condominiums and apartments to be built within the gate-guarded community. Home prices are expected to begin at \$200,000 for the condominiums and townhomes. Pricier single-family homes will sell from \$400,000 to as high as \$5 million.

"We're adding \$50 million in development, including grading, landscaping, parks and other improvements to a site that is already one of the most spectacular in Southern California," says David Stein, president of Stein-Brief, which paid a whopping \$80 million for the land last November. "With our development plan fully approved, we see this as an excellent opportunity for imaginative, quality builders to tap into the area's affluent real estate market."

Further to the south, in northern San Diego County, yet another ambitious development is under way. Here, on 353 acres of gently rolling hills, Leisure & Technology, the industry leader in planned retirement communities, has drawn design inspiration from the Greeks (which seems only appropriate this Olympic year) as well as from contemporary artists to create Leisure Village Ocean Hills.

A total of 1,672 Aegean-style villas is planned in the \$235 million Oceanside project. The first of eight phases, consisting of 283 homes, is now under construction, and six furnished models (ranging from \$99,990 to \$169,990) are open daily.

The focal point of the community is the 27,000-square-foot Ocean Hills Country Club, which celebrates the paintings, sculptures and murals of Greek, Italian and American artists. "The recreational amenities at The Ocean Hills Country Club, together with the villas, are probably the finest ever designed for a community of this kind in the United States," says Michael L. Tenzer, chairman of the board and chief executive officer of Leisure & Technology. "It is the considered opinion of those who have already visited Leisure Village Ocean Hills that it will serve as a prototype for future residential communities."

Very active residential communities.

Commodore Perry's American Classics

Why does a Japanese Hotel do so well with American Classics like prime ribs of beef, tournedos, baby chicken, scampi thermador and aged Angus beef?

The chefs of The New Otani (like their Japanese counterparts) have been carefully schooled in the world's best kitchens to create the classics.

Carefully.



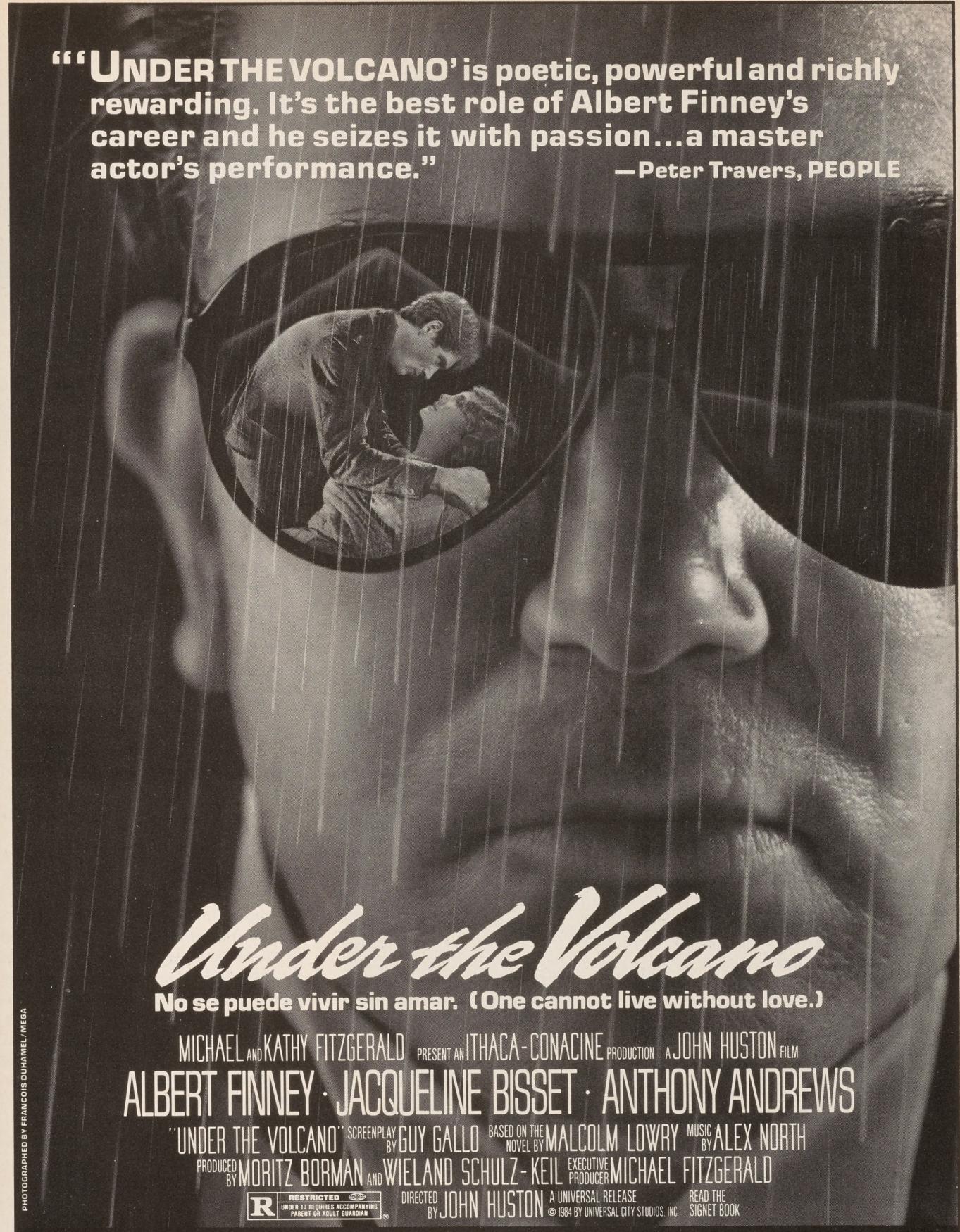
The New Otani
HOTEL & GARDEN

LOS ANGELES

120 S. Los Angeles Street Los Angeles, California 90012
Free validated self parking Reservations (213) 629-1200

“‘UNDER THE VOLCANO’ is poetic, powerful and richly rewarding. It’s the best role of Albert Finney’s career and he seizes it with passion...a master actor’s performance.”

—Peter Travers, PEOPLE



Under the Volcano

No se puede vivir sin amar. (One cannot live without love.)

MICHAEL AND KATHY FITZGERALD PRESENT AN ITHACA-CONACINE PRODUCTION A JOHN HUSTON FILM

ALBERT FINNEY · JACQUELINE BISSET · ANTHONY ANDREWS

“UNDER THE VOLCANO” SCREENPLAY BY GUY GALLO BASED ON THE NOVEL BY MALCOLM LOWRY MUSIC BY ALEX NORTH

PRODUCED BY MORITZ BORMAN AND WIELAND SCHULZ-KEIL EXECUTIVE PRODUCER MICHAEL FITZGERALD

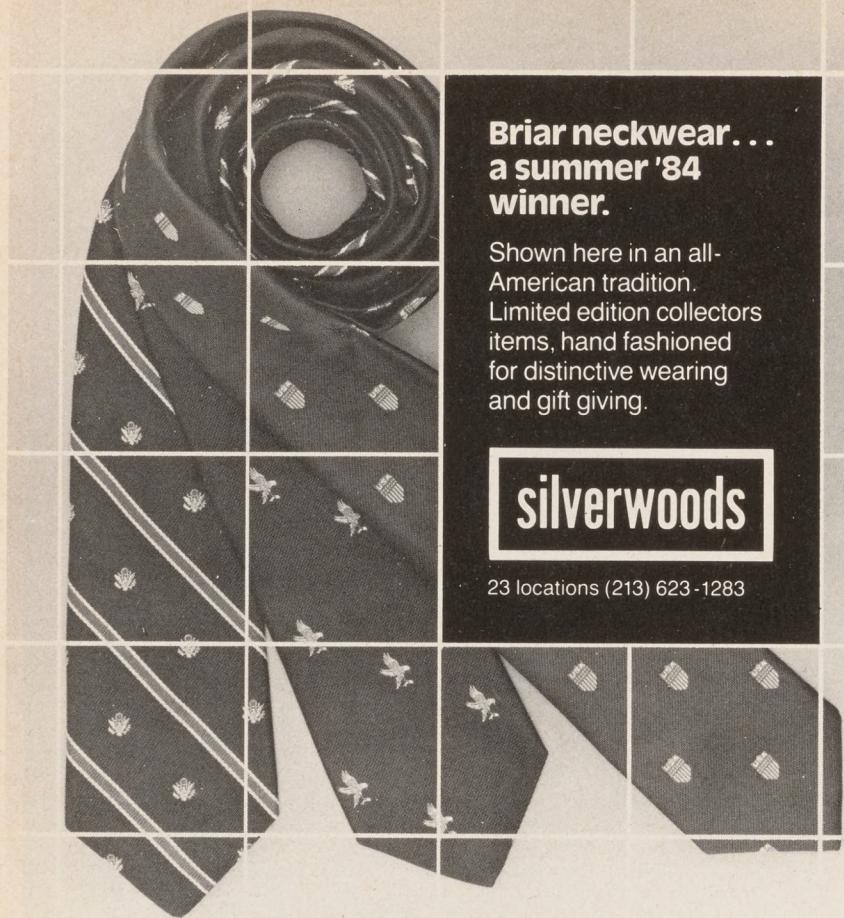
R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

DIRECTED BY JOHN HUSTON A UNIVERSAL RELEASE
© 1984 BY UNIVERSAL CITY STUDIOS, INC.

READ THE
SIGNET BOOK

MANN THEATRES
FINE ARTS 8556 WILSHIRE
BEVERLY HILLS

FOR SHOW TIMES AND INFORMATION CALL (213) 652-1330

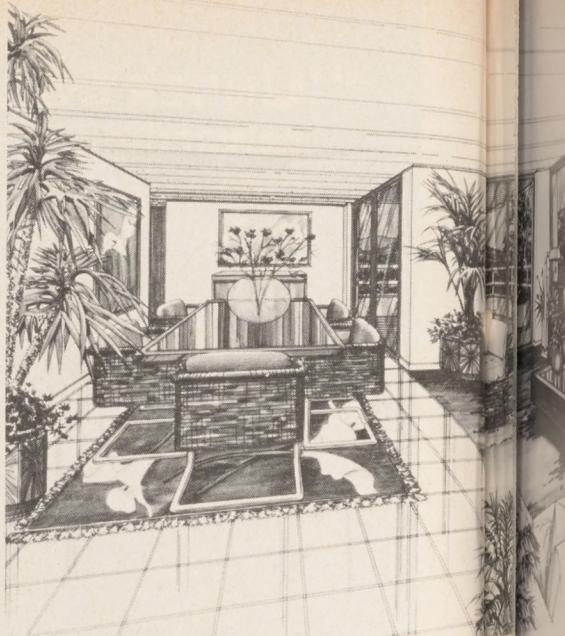


**Briar neckwear...
a summer '84
winner.**

Shown here in an all-American tradition. Limited edition collectors items, hand fashioned for distinctive wearing and gift giving.

silverwoods

23 locations (213) 623-1283



One of seven floor plans available at Park Towers, a luxury condominium development just opened in Glendale.

Clubhouse activities include Nautilus, painting, photography, ceramic and chamber music studios; woodworking and lapidary workshops; sewing, billiards and TV rooms; and a 900-seat auditorium dedicated to conductor Maurice Abravanel.

Homebuyers with valley venues in mind are finding they can conduct their own music, as it were, or just sing along. The newest kid on the San Fernando dreamhouse block is Westchester County, a gate-guarded luxury homesite community in Woodland Hills.

How luxurious? Prices range from \$160,000 to \$650,000 on 112 hillside lots of from one-half to one-and-one-half acres in size.

"Westchester County is probably one of the most successful communities in the alley right now," says Bob Perlberg, president of RAP Communications, marketers for the project's operating partner, Pacific Lighting Properties (the gas company). "Since mid January, we have sold 47 lots. If you take 47 at a \$200,000 average price, that's \$10 million in real estate in four months. It's incredible.

Even more incredible, perhaps, are the terms of endearment. "Somebody came in recently and spent 400,000-some dollars in cash for a lot, which was the asking price," marvels Perlberg. "Nobody does that."

Seven houses are currently under construction.

Nearby, in Northridge, '84 sales prospects are decidedly encouraging for award-winning Buckingham Estates.

OPULENT SURVIVAL

GOURMET TAKE-OUT

Survival for those who eat the finest... chicken, shrimp, fish and ribs at the Bowl, the beach, the game or home. Remember to call ahead.

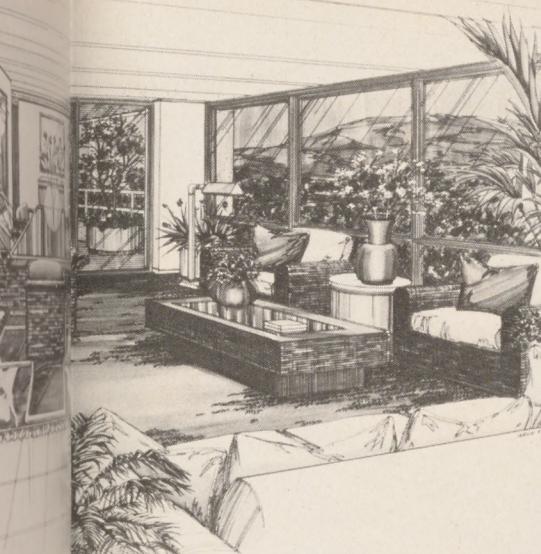
Amber's now has attractive totes! Available for your Opulent Survival outing.



the
Golden
Crust

AMBER'S
CHICKEN • KITCHENS

SHERMAN OAKS (818) 788-0881	ENCINO (818) 995-3200
GRANADA HILLS (818) 366-1888	INO HOLLYWOOD (213) 506-0608
HOLLYWOOD (213) 851-7311	



"We're very optimistic," beams Jackie Greenfield, project coordinator for the builder, Fish Construction Co. "We expect sales to be excellent in 1984."

The source of that encouragement is not hard to find. Renowned Santa Barbara architect Barry Berkus, who designed these \$425,000-and-up luxury homes, walked off with the 1983 western regional titles from *Builder Magazine* to "Detached Home of the Year" and "Best Single-Family Detached Home of more than 3,000 square feet."

Home at Buckingham, which rises one or two stories on tennis-court sized lots, feature four to six bedrooms and have up to 5,150 square feet of living area. The kitchens, which are described as a gourmet's dream, showcase built-in Jenn-Aire grills, Thermador self-cleaning ovens with microwave function and gas cooktops. Equally impressive, says the builder, are the design accents: hand-carved double-entry doors, vaulted ceilings, wood-burning fireplaces, greenhouse window walls, and that easily overlooked essential, a floor safe.

"In addition to five homes currently under construction," says Greenfield, "we recently broke ground on additional luxury homes to be built immediately adjacent to Buckingham Estates. We are calling these homes The Brighton Series. They are slightly smaller, from 2,800 square feet to 3,200 square feet, one and two stories in size, and just perfect for the empty nester or the family wishing smaller luxury living."

Fourteen of 22 homes so far constructed in the 55-unit Buckingham project have been sold, which is a tribute in part to builder financing, says Green-

Pasta Pasta Pasta

Select from our special picnic dinners or create your own but **don't go to the Bowl without us!**

ENTREES

- Veal
- Poultry
- Seafood

SALADS

- Pasta Salads
- Vegetable Salads

DESSERTS

- Amaretto Mousse
- Zabaione
- Zuppa Inglese

Bread, Mineral Water, Utensils, Napkins, all included. Not to worry, please call us

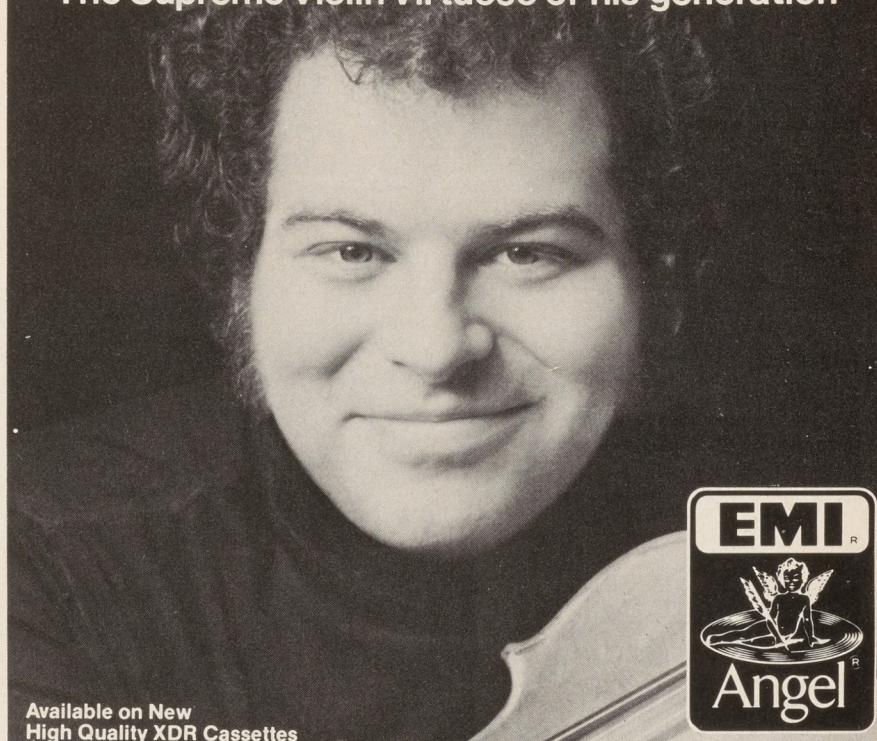
24 hours in advance

8161 West 3rd Street, Los Angeles, CA

(213) 653-2051

PERLMAN

The Supreme Violin Virtuoso of his generation



Available on New
High Quality XDR Cassettes



DS-37800



DS-37471



DS-37818



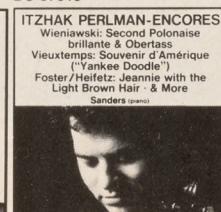
DS-37815



SZ-37640



S-37171

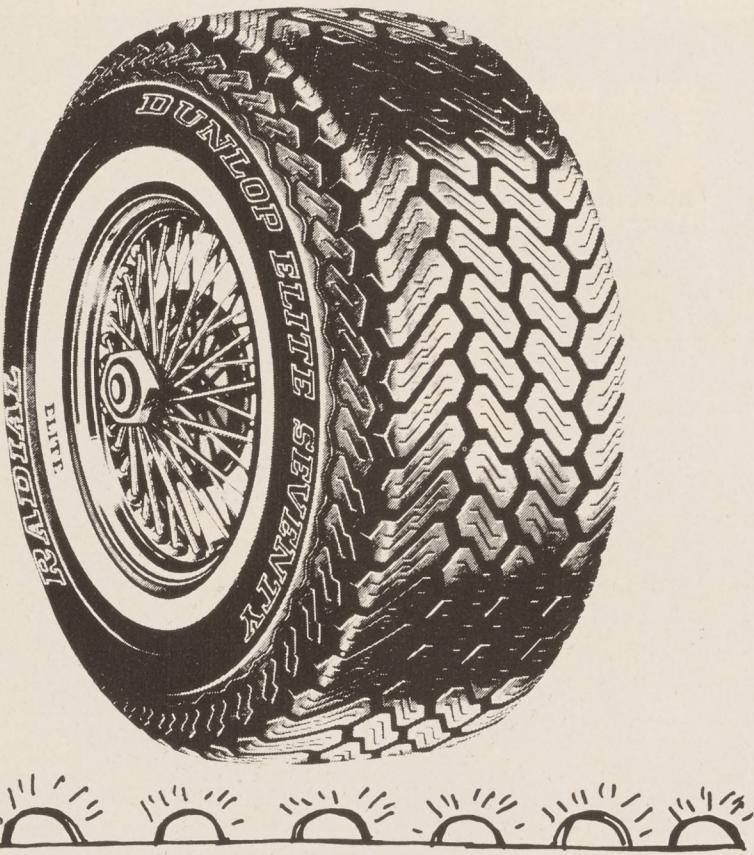


SZ-37560



DS-37770

GREAT PERFORMANCES EVERYDAY!



Unparalleled luxury performance. Fuel-conscious radial Technology. All-season traction. Plus a 50,000 mile limited tread-wear warranty with a special 50% free replacement policy.

Dunlop has combined all these qualities to produce their new top-of-the-line steel-belted radial, the new Elite Seventy.

DUNLOP
TIRES FOR THE LONG RUN

AVAILABLE AT

MARK C. BLOOME

You can't choose the right tire if you don't have a choice.

Over 55 Tire & Automotive Centers to serve you!

A PETROLANE COMPANY



Magnificent city views are a feature of the Skyline highrise at Ninth and Flowers Streets in downtown Los Angeles.

field. The developer offers an adjustable mortgage that starts at 10.5 percent, fixed for three years, with a four-point cap over the base adjustable rate beginning the fourth year. The financing has whetted buyer interest, adds Greenfield, but the homes themselves are doing the selling. "There are just not that many large luxury homes under construction in this area."

A case in point: Encino Towers, which walked off with the 1983 landscape award from the Los Angeles Beautification Committee. Dubbed by developer Jack Shine, president of First Financial Group, the "Rolls Royce of the San Fernando Valley," the 120-unit condominium is reportedly attracting a lot of "celebrity" types as it strives for a year-end sales close-out.

The project, at Balboa and Ventura Boulevards in Encino, offers prime location along with luxurious carefree living, says Shine. Among its more impressive features: 9 1/4 percent fixed rate financing (at a 10 percent annual percentage rate); gourmet kitchen (microwave, electric oven and gas range); gated security, commanding views of the Santa Susana and San Gabriel Mountains and forest-like landscaping replete with freshwater streams and cobblestoned walkways.

The units, which are scattered in ten separate buildings, range from a one-



bedroom-plus den (1,930 square feet) to a three-bedroom unit with den and loft (2,745 square feet). They are priced from approximately \$265,000 to \$450,000 for a target market strong in empty nesters, though Shine shies away from the term. "They're ideal for couples whose lifestyle is changing, want to travel and don't want the aggravation of a home," he says.

While loath to venture sales predictions, Shine hopes the nearly 40 units still available will be sold in 1984. An encouraging sign from his standpoint—the resale of an owner-improved unit that fetched \$600,000 on the open market. "People are spending great sums of money to fix their units up because they're part of a limited edition. I know I'm the builder, but there will never be another development able to provide what Encino Towers provides. And the reason is that it was built at yesterday's costs."

Sales are also brisk in the desert oasis of Palm Springs, that prime Coachella Valley location that has attracted movie stars, former presidents (Gerald Ford resides in Rancho Mirage) and retired CEO's.

"We feel the market will be very strong in '84," says Bruce Romjue, vice president of sales and marketing for the Sunrise Company, builder of two Palm Desert developments, The Lakes and Palm Valley Country Club, both on Country Club Drive. "Since we opened The Lakes in October of '82, of 653 homes released for sale, 560 have been sold. We certainly project to be sold out in the second

DRAMA COACH.

Next time you go to the theater, this will move you. It's the Sheraton Grande's complimentary after-dinner limousine coach to the Music Center.

Enjoy contemporary California cuisine at Ravel. The recent winner of the highest award given to a new restaurant by the California Restaurant Writers Association.

Then, after your elegant meal, we'll get you to the show on time. And back. We'll even valet park your car free.

So next time you go to the Music Center, make it a Grande evening. And have theater for dessert.



Sheraton Grande Hotel

333 South Figueroa Street
Los Angeles, CA 90071
(213) 617-1133



Inn by the Lake

3300 Lake Tahoe Blvd., South Lake Tahoe, California 95705
(916) 542-0330. Managed by RAMADA®

How to tie together a wardrobe.



Nothing completes an outfit like one of our ties. From colorful stripes and crisp foulards to bold solids and knobby knits, a W.A. King tie looks good—and makes whatever you wear look better.

Ties from \$10; fabric belts from \$14; leather belts from \$25.

**W.A. King
COMPANY**
Traditional clothes for men

9 East Figueroa Street
Santa Barbara, CA
(805) 965-7018

6:00 Dinner in Japan.



8:00 Theater at the Music Center.

Come to Japanese Village Plaza.
The Place in Little Tokyo
for fine dining and great shopping.

Information
(213) 620-8861
At the Fire Tower on First St. (near Central)



quarter of '85. We have enjoyed a very good first quarter and the outlook for the rest of '84 is very positive."

The Lakes is a 300-acre private country club that will eventually number 908 condominiums built around 21 lakes and an 18-hole, par 72 course. The Southwestern-style homes, which range from \$174,000 to \$315,995, are grouped together in four- and five-unit clusters. The four-unit configuration reflects a growing buyer preference for larger units, says sunrise, with models ranging from 1,345 to 2,754 square feet. Among the development's advertised lures: a gated community, vaulted living room ceilings, atriums, and a 38,000 square foot main club house.

The success of The Lakes inspired Sunrise to launch a second, moderately priced project, the contemporary-styled Palm Valley, which opened a new model complex and sales office Memorial weekend. Located about a half mile from The Lakes, the planned 1,300-unit development has already attracted 275 buyers, according to Romjue. The one- and two-bedroom attached units are priced from \$98,995 to \$175,000 and range from 1,000 to 1,900 square feet. Facilities will include 44 swimming pools and spas, a 74,000-square-foot clubhouse, racquetball courts, twenty tennis courts (ten lighted) and two golf courses—one executive length at 4,500 yards (par 63), the other of championship dimensions, at 6,545 yards (par 72).

And finally, from the desert to mountain lake, we arrive at the end of the real estate rainbow, in this case, at Rainbow Point. A private (as in walled and gated) community of 131 luxury home sites on the western shore of Lake Arrowhead, the \$34-million, San Bernardino Mountains project is being subdivided by Moreland Development Company, a subsidiary of Union Oil, which purchased the land in 1978.

Twenty-two waterfront sites will be offered in the first phase of development, with prices ranging from \$310,000 to \$450,000. Six so-called "lake view" lots will market from \$120,000 to \$125,000.

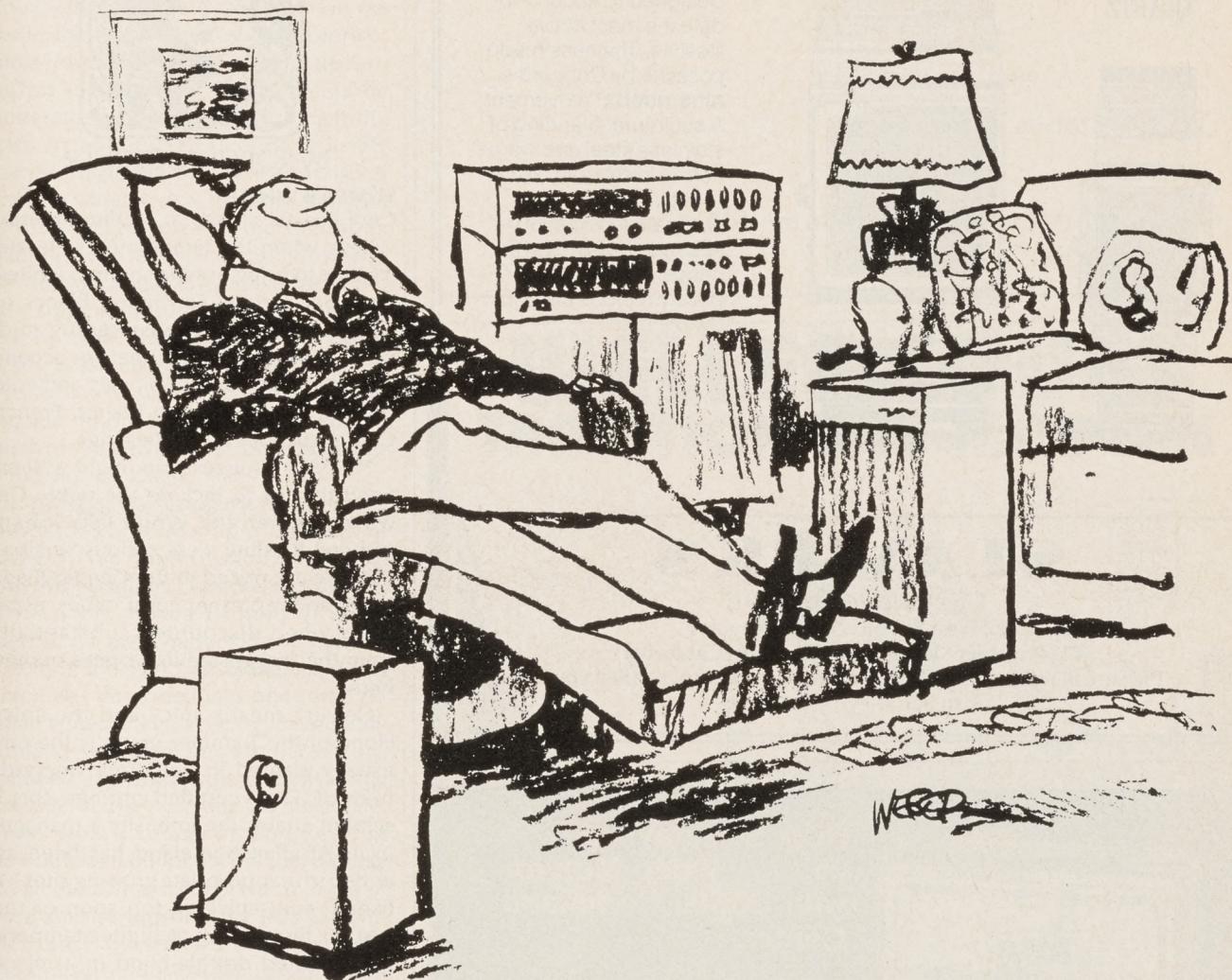
"No other place in Southern California can exceed the beauty of Lake Arrowhead," says Dick Farrell of Coldwell Banker/Sky Ridge Realty, which is handling residential sales. "And Rainbow Point is one of the last of the most desirable homesites in the area. A few remaining homesites are available on heavily wooded land with boat slip rights on the lake—yet with a hotel, shop and services of all kinds a short drive away. We believe very little property like it will be available by the end of '84." □

of '85. We have sold first quarter and the sales of '84 is very positive. Lakes is a 300-acre private golf course that will eventually have 18-hole, par 72 courses. Western-style homes with prices from \$74,000 to \$315,995 are going in four- and five-unit clusters. Unit configuration reflects buyer preference for family size. Options range from 1,754 square feet. Apartments are advertised from \$100,000. Community, vaulted living room, three bedrooms, two baths, and a 38,000 square foot club house.

Success of The Lakes has led to the launch a second major project, the contemporary Valley, which opens in early 1986. It features a 10,000 square foot sales office and a 10,000 square foot model home. Located about a half mile from The Lakes, the planned 1,000-unit community has already attracted 1,000 buyers. According to Romjue, The Lakes' model home, a 1,754 square foot three-bedroom, two-bath home with a 1,000 square foot family room, a 44' swimming pool and a 1,000 square foot clubhouse, is currently under construction. It features twenty tennis courts, a 10,000 square foot clubhouse and two golf courses. The golf course is 18 holes, 4,500 yards long at 4,500 yards long and offers 18 holes of championship golf.

Finally, from the desert to the sea, we arrive at the end of the rainbow, in this case a private community of 131 luxury homes on the western shore of Lake Arrowhead. The \$4-million, San Bernardino-based project is being built by the San Bernardino Land and Development Company, a subsidiary of Union Oil, which purchased the land in 1970.

Twenty-two waterfront homes are in the first phase of development, with prices ranging from \$120,000 to \$200,000. Six so-called "lakeside" homes are on the market from \$120,000 to \$200,000. Other place in Southern California that exceed the beauty of Lakeside is Sky Ridge Ranch, located in the residential sales. "This is one of the last of the homesites in the area. The homesites are all on wooded land with views on the lake—and with services of all kinds available by the end of the year.



Enjoy the Los Angeles Philharmonic from the best seat in your house.

Hear the entire Los Angeles Philharmonic concert season, taped live for weekly stereo broadcast on your radio. Carlo Maria Giulini, Music Director.

Produced by KUSC-FM/Los Angeles and

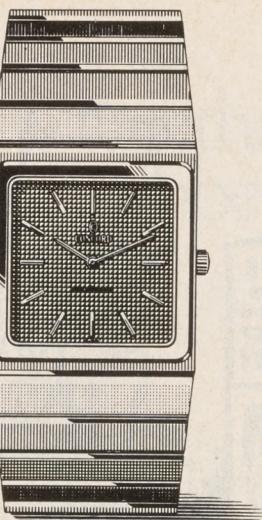
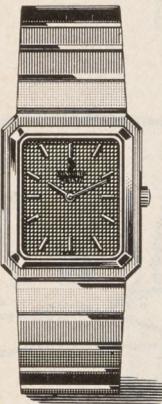
distributed nationally by American Public Radio. Made possible by a grant from ARCO Petroleum Products Company—a division of Atlantic Richfield Company.

ARCO ♦

Mondays at 9 pm

91.5 KUSC FM / KCPB 91.1 FM

CONCORD.
QUARTZ



Concord Mariner SG. Designed to accommodate the most active lifestyle. Thinness made possible by Concord's **nine/quartz*** movement. A sculptural blending of stainless steel and warm, rich 14 karat gold. Water-resistant to 99 feet. Accurate to within 60 seconds a year. Never needs winding. Completely hand-crafted in Switzerland.

Hers, \$840. His, \$890.
Prices subject to change.

SLAVICK'S

Fine Jewelers Since 1917

427 West 7th Street • Los Angeles

23 convenient locations in Southern California

Please call toll-free 1-800-232-2406 for the location nearest you.

Also San Diego • Las Vegas

Viva Vino



by ROBERT GOERNER

SUMMER WHITES

Cool coastal climes or sizzling interior valleys, when the temperatures elevate, it's time to bring out the summer whites. Not your serious Sauvignon Blancs or Chardonnays but the easygoing mid-varietals that serve as sippers or accommodate themselves to picnics and cold buffets, usually Chenin Blancs, French Colombards and Grey Rieslings.

This year I suggest you might well expand the list to include the noble Gewürztraminer and White (aka Johannisberg) Riesling. Less serious versions of these are priced in the Chenin Blanc range and represent good values, especially when discounted substantially from the "suggested list" prices quoted here.

Gewürz means spicy and the spicy clone of the Traminer grape is the one usually planted in California vineyards from UC-Davis certified cuttings. That it seldom attains the intensity it manages in its Alsatian homeland has been ascribed to inappropriate growing sites—it likes it cool—picking too soon or too late, or fermenting at higher temperatures. Tasted double-blind in a mixed bag of white wines, many Gewürztraminers low in spice are taken for Rieslings or even Chenin Blancs. Considering that many California palates are not conditioned to the bitterness that lurks beneath the bone-dry austerity of the best Alsatians, our departure from the prototype can be considered well-mannered and graceful. Try a few for yourself and see where you stand.

With stylistic feet in both worlds, the 1983 Matrose Gewürztraminer (\$7) displays classic dried rose-petal aromas coupled with an exceptional balance of fruit, sugar and acid, tending to the dry side. Better with food than as an aperitif. Matrose is a new producer in Cloverdale with grapes from Alexander Valley.

Grand Cru has compiled a notable track record with the varietal and their 1983 version (\$8.50) surprises with a presently subtle and elusive delicacy and only the barest whisper of bitterness. Grand Cru has a reputation for developing in the bottle. I'd like to try this again



RCA SelectaVision 25" diagonal Video Monitor with Digital Command Center



Digital Command Center Remote Control
Provides complete control of your video system—TV Monitor, VCR, Disc—all in one unit

RCA
SelectaVision 900

Convertible Stereo VCR with Remote Control



MARTINEL
COMPANY
CATALOG SHOWROOMS

8151 BEVERLY BLVD.
LOS ANGELES, CA 90048

(213) 651-2800/652-1215/788-0071

in a year. For now, the engaging fragility should be savored by itself.

Clos du Bois identifies itself with the early harvest style and an equally early release, being first out of the gate in mid-January this year. With six months in the bottle, the 1983 (\$6.50) is showing apricot notes from some botrytis picked up during last August's rains. Complements the moderate spiciness and refreshing fruity acid. At about 11% alcohol, a lovely aperitif. Hacienda, also well-established with the varietal, opts for a dry style (\$6) with very light spice in the California manner. Even less spice, but considerable residual sugar (3%) make for super easy sipping of the 1983 Kenwood (\$6). Best by itself. Old reliable Fetzer (\$6) is nearly as sweet at 2.5% RS. The low 10% alcohol makes for a noticeably round and soft mouth feel. You might find it a touch too sweet for most foods. A matter of individual palates.

In the Best Buy category, Pedroncelli's Gewürz (\$5.25) offers up a bouquet of flowers in the nose with soft, off-dry flavors. An excellent example of the California style. Fine with food or as an aperitif. An even better buy, if you can find it, is the 1981 Cresta Blanca (\$4.60) which was described by a dedicated Alsatian winedrinker as being classic California Gewürztraminer. He backed his opinion by buying a case. Lots of varietal character in the nose and on the palate. Shows what a couple of more years in the bottle can do for a wine that already has all the elements in place. In need of more time is the promising 1983 Villa Mt. Eden Late Harvest Gewürztraminer (\$12), also in half-bottles (\$6.25). Lots of botrytis and the hand-picked grapes yielded less than a ton an acre. Both alcohol and sugar are slightly over 10% in the finished wine. The expected honeyed apricot intensity picked up complexity sitting in the refrigerator for five days after opening. A good omen?

White, or Johannisberg, Rieslings have a wide range of growing areas in the West, reaching close to both the Canadian and Mexican borders. Callaway Vineyards at Temecula, halfway between Riverside and San Diego, planted their first vines 15 years ago. Recently they dropped all red varietals to emphasize the whites which take kindly to their climate. The 1983 Callaway White Riesling (\$5.25) exhibits a delicate strength centered on sweet spice over a lemony background for a very refreshing hot weather quaff. More suited to food is the 1983 Fetzer (\$6) even though noticeably sweeter at 2.5% RS. Peaches and honey stand out, some spritz helps to freshen a well-made all-around summer white. The benefits of an extra year in the bottle are evident

the Windsor

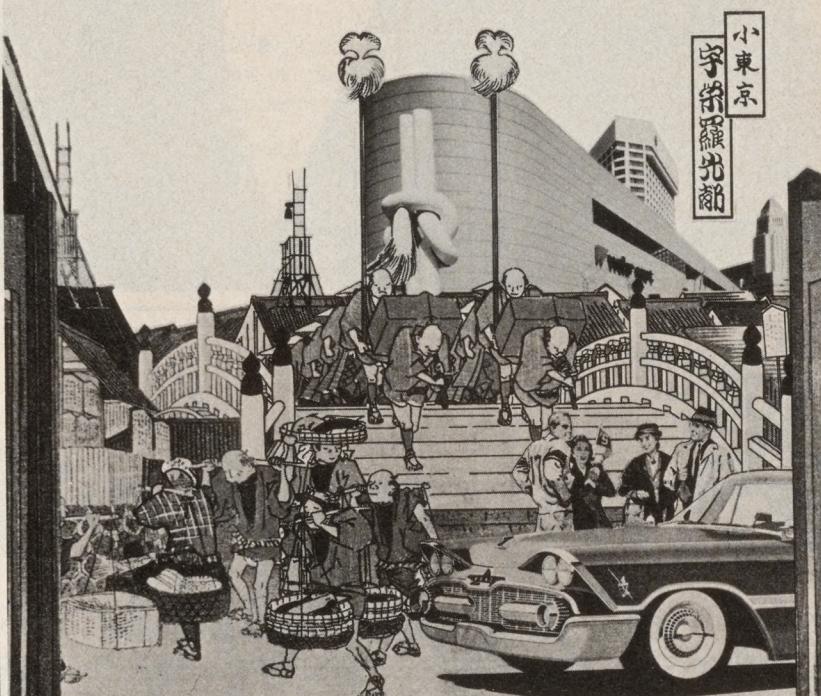
... where you dine
to make your evening perfect

Lunch: Mon.-Fri. • Dinner Every Night • Sat.-Sun. from 4 p.m.

Reservations: 382-1261

3198 W. 7th Street

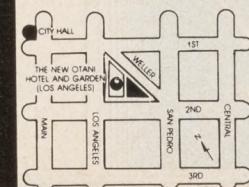
WELLER COURT TRADITIONALLY MODERN



Savor traditional Japanese hospitality in this ultra-modern, open-air shopping mall. You're surrounded by the sound of rushing water as you browse through three floors of specialty boutiques, department stores and novelty shops offering a variety of unique gift items, trendsetting fashions and matching accessories. To make your shopping expedition an event to remember dine at any of our 12 specialty gourmet restaurants and experience a variety

of exciting exotic dishes served with the hospitality the Japanese are famous for.

Weller Court — An all day shopping and dining experience with the flavor of old Japan.



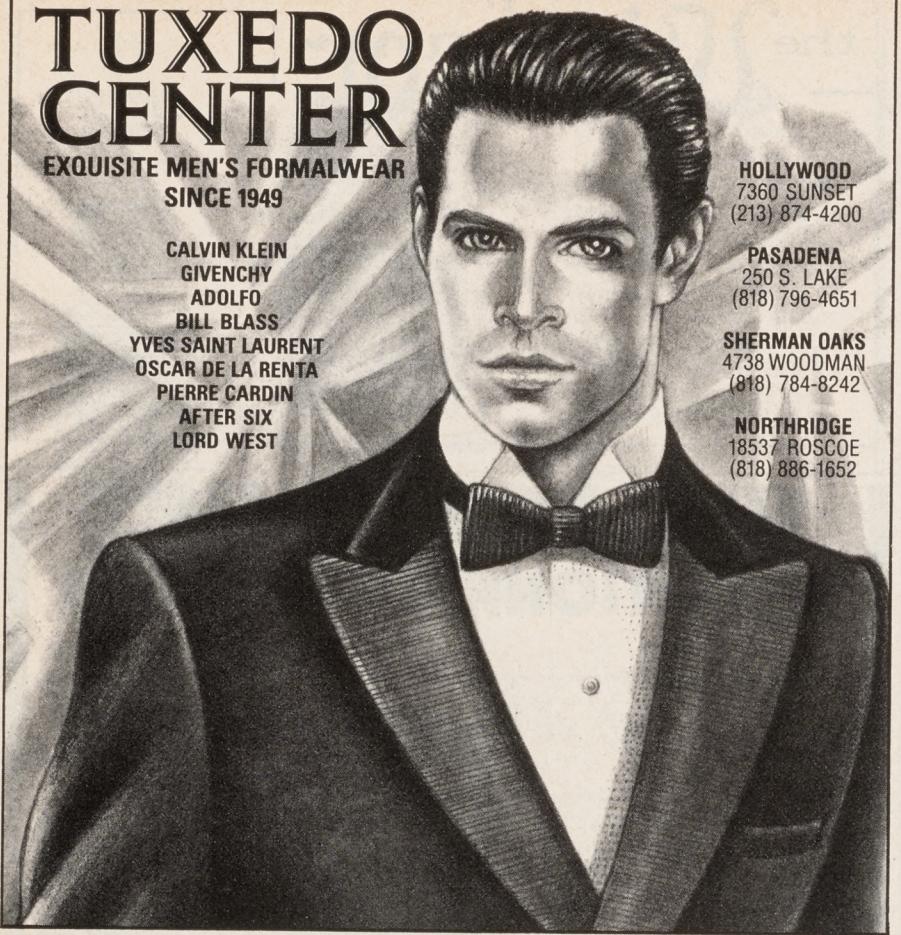
 **weller court**

For further information call (213) 485-1177
123 South Weller Street, Los Angeles, California 90012
Parking entrance on 2nd Street between Los Angeles and San Pedro Street.

UXEDO CENTER

EXQUISITE MEN'S FORMALWEAR
SINCE 1949

CALVIN KLEIN
GIVENCHY
ADOLFO
BILL BLASS
YVES SAINT LAURENT
OSCAR DE LA RENTA
PIERRE CARDIN
AFTER SIX
LORD WEST

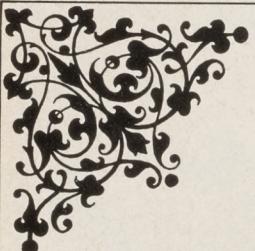


HOLLYWOOD
7360 SUNSET
(213) 874-4200

PASADENA
250 S. LAKE
(818) 796-4651

SHERMAN OAKS
4738 WOODMAN
(818) 784-8242

NORTHRIDGE
18537 ROSCOE
(818) 886-1652



The

Promenade
Fine Appointed
Dining Rooms.
Cocktail Lounge
French Breads & Pastries
Made Daily on premises

Unique Daily Specials

Lunch — Monday thru Fridays

Dinner Served Daily

Reservations 625-0352

Across from Music Center

(Corner 1st and Hope in Promenade Plaza)



710 West First
Los Angeles, Ca.

in the 1982 Franciscan (\$6), the flowery style showing welcome complexity at under 11% alcohol. Nice balance of all elements. Lake County reminds us of its century-old reputation as a top producer with the 1982 Konocti (\$4.50). Honeyed with pineapple and apricot scents predominating. High acid gives an edge to all the sweet fruit. A bargain.

Wente Bros. released early this year a trio of generic wines in a four-pack format of 187 ml, screw cap bottles, that have sold beyond their most optimistic projections. The four small bottles together equal the volume of one regular bottle and sell for the same price. Two new additions include Grey Riesling (\$3.60), not a member of the Riesling family, but instead a French varietal called Chauché Gris. No matter, this wine has practically been a San Francisco institution for decades. A staple on seafood restaurant wine lists, the light flavor bouquet and dry, stony flavors glorify grilled fish or seafood combination salads. Some Sylvaner and White Riesling have been blended in. If less austerity is your choice, the Went Chablis (\$2.70), one of the original trio, is mostly a dry Chenin Blanc with small amounts of Grey and White Riesling present. A good choice for your everyday house white. Crisp, full flavors suit a wide variety of foods. Le Blanc de Blancs (\$3.60) is the other addition to the four-pack format as befits its long-time popularity as a sweeter version of the Chablis. Here the Ugni Blanc grape substitutes for Grey Riesling in the Chenin Blanc blend. Wente used to bottle Ugni Blanc on its own but the name was subject to uncomplimentary variations that proved insurmountable for a very charming wine. All these Wente Bros. wines were tasted in the 1982 vintage full-bottle versions.

Never thought I'd be writing kind words about a de-alcoholized wine, especially after tasting the early disasters from both domestic and foreign sources. St. Regis Blanc (\$3) is a semi-carbonated, very grapey, off-dry blend of mid-varietal grapes cold-fermented into wine, aged up to 18 months in stainless steel, then put through a gentle alcohol extraction process. If you're used to the sweeter soft drinks, or the Lambrusco types of wine, you'll probably love St. Regis. Refreshing after jogging, a discreet choice for a working luncheon and ideal for children who might feel left out while grown-ups have their aperitifs. I found it too fruity and sweet for food—until I mixed it half and half with club soda. Just right. Presently being test-marketed north of San Luis Obispo in California plus major Arizona cities. □

(continued from p. 19)

tion of the Seurat canvas masterful, it is also a marvel of theatrical engineering. Trees fly in silently, boats glide smoothly across the waters of the Seine, characters and animals rise effortlessly into view from beneath the surface of the stage, parasols descend like magic into people's hands. Though the theatre was thronged with well-wishers on the night I attended the musical, it was clear that they reserved their greatest enthusiasm for the sets, which they applauded with the delight of children watching a conjuring act.

In the second act, the painted scenery of the first act is momentarily eclipsed by a breathtaking laser show, a display that is meant to represent the contemporary art of young George. It is primarily because of its sets and lighting that the cost of what is in all conscience essentially a modest piece has climbed well above \$2 million—a figure to scare anyone apprehensive about the future of the Broadway musical.

But when all is said and done, the principal contributor to *Sunday in the Park with George*—no matter what the program says—is Sondheim, not merely the show's composer and lyricist, but also its chief begetter and the creator of its overall style. Responsible for no fewer than 17 separate musical numbers, Sondheim has once again availed himself of a variety of vocal forms—not merely solo songs, but duets, trios, choruses. Though my ear failed to detect the presence anywhere of an identifiable melody, it should in all fairness be said that melody is not really relevant to Sondheim's purposes. For his vocal numbers are used not so much to crown the spoken scenes with big lyrical effusions as to extend the emotional range of the dialogue. Few, in any case, are designed to stand alone. The greater quantity of them do not pretend to be more than adjuncts to the drama and, as such, show all of Sondheim's familiar skill. The cast, led by Patinkin and by Bernadette Peters, who plays Dot as well as her granddaughter in America, handles them with relish.

But for some of us, relish—and even brilliance—do not suffice to make the evening enjoyable, let alone memorable. Apart from the scenery—when all is finally reckoned up, hardly the most important element in a musical—nothing in *Sunday in the Park with George* is strong enough, or personal enough, to seize the imagination or, more important, touch the feelings. But for those prepared to settle for cleverness, the show is clearly an important event. □

SUMMER PICNIC



IRVINE RANCH FARMERS MARKET

Los Angeles • Mission Viejo • Tustin
Costa Mesa • Newport Beach • Orange

PICNICS

Anywhere you go a picnic is perfect!! Take it to the beach, park, ballgame and concerts.

CATERING

Created especially for you, specialties to fit any occasion. We take great pleasure in introducing and providing you, our customer, with a new and exciting Italian cuisine prepared by our specialist Maria Giordano.

142 S. San Vicente/Los Angeles (Beverly Center) (213) 657-1931
27742 Vista Del Lago/Mission Viejo
13152 Newport Avenue/Tustin (714) 838-9570
2651 Irvine Avenue/Costa Mesa/Newport Beach (714) 631-4404
7540 E. Chapman Avenue/Orange (714) 639-9792

Beverly Hills LIVE

CLASSICAL & JAZZ CONCERTS IN THE COURTYARD
OF HISTORIC GREYSTONE MANSION

City of Beverly Hills Recreation and Parks Department

JUNE - OCTOBER
550-4864

ddl foodshow ddl

AL FRESCO PICNICS
CATERING
DELIVERY
RESTAURANT



In the Italian tradition
244 N. Beverly Drive, Beverly Hills
213-859-2700
Tues. - Sun.
Available for private parties

The brunch with rave reviews.

There's only one Music Center.

And now, the Pavilion Restaurant at the Music Center presents a Sunday brunch worthy of a standing ovation. Sumptuous entrees. A great buffet. Pastries to die for. Even a harpist.

Amazingly, only \$14.95 per person.

Bravo.



The Pavilion

5th Floor, Dorothy Chandler Pavilion

Sunday brunch, 11 a.m.-2:30 p.m. Luncheon & dinner, Mon.-Sat. (213) 972-7333

(continued from p. 12)

Broadway run, recalls being in the wings one evening before castmate Carole Cook was to make an entrance. "In the show, Carole has very high-heeled red satin shoes, which she leaves near the stage when she's not on. This night she went hurtling to the wings five seconds before she was to enter and dropped the shoes. I was on my hands and knees groping in the dark, while she was standing there laughing her head off at me. I found them just in time."

The backstage area, Keene Curtis remembers, indirectly contributed to an on stage gaffe during the APA Repertory Company performance of *A Midsummer Night's Dream*, in which he played Bottom. "We were on tour in Michigan, and at one theatre the backstage had no depth, so that when you came off stage you couldn't cross over to the dressing rooms on the opposite side; you just had to sit there till your next scene. I got bored doing that, so one night I stuck a magazine in my bloomer costume, to read backstage. Well, as I was to exit, without thinking I did a sprightly little leap and suddenly, in the Elizabethan era, there was *Time* clattering across the stage!"

When something unforeseen occurs, the special bond actors and audience share can take on an added dimension. "It relaxes the audience. They see we're human," Millicent Martin says. "They feel as if they're in on something. The nicest thing is when something funny happens and the audience knows it—then you can all enjoy it and have a good laugh."

"A year ago in New York, for instance, I pulled the door open to answer the knock of the character I was in love with. But the door handle came off in my hand, so I had to yell, 'Push!' Actor Steve Elmore pushed too hard and the door handle on *his* side came off. So we're standing there, facing each other, each holding a door handle, and my next line is, 'Pat, I can't take any more of this!' I just looked at the audience and shrugged my shoulders."

"On the other hand," she cautions, "if the audience isn't aware that something's gone wrong, you must keep a straight face. There's nothing worse for an audience than to see people laughing on stage without knowing why."

While most of the time actors can handle unexpected occurrences without disrupting the performance, there are occasions when they must leave illusion behind and communicate directly with the audience.

"I was playing New York summer stock

12)

in a theatre with a metal roof," Heston says. "There was a rainstorm, and the rain fell so hard on the roof that we had to stop the show. We told the audience, 'Look, we assume you can't hear what we're saying anyway, so we'll wait till the storm passes and go on from there!'"

Curtis recalls a Broadway performance of *The Rothschilds* where he and his fellow actors began to hear a commotion in the audience. "There was a great babbling. They obviously weren't listening to us, and some were walking out. We heard someone say, 'Fire!' So we stopped the show. Paul Hecht said, 'Ladies and gentlemen, we don't know what's happening but if you wait, we'll find out!' It turned out that someone in the audience had arrived late and in opening the theatre door, let in the smell from a cart of roasting chestnuts being sold right outside—just as a fire engine, siren screaming, happened to be passing by."

Given the unpredictable nature of live theatre, then, how much do performers let themselves be affected by the possibility that something will go wrong?

"You do think about the chance that something will happen," Hartley acknowledges, "but the more you give yourself permission to make mistakes, the less you make them, because you're not concentration on it."

"I discovered that when I came back to the theatre after having made a conscious decision to leave it for awhile. I was waiting to make my first entrance in *The Miser* with Hume Cronyn and Jessica Tandy. It was a big entrance and I was quite frightened, because it was a whole new way of life for me. I stood there thinking, 'What do I do if I lose a line?' And I said, 'Well, if I drop a line [castmate] Steven would pick it right back up again, so that's not a problem. Or else everyone could throw tomatoes at me, and I *love* tomatoes, so I could eat them and go on.' Somehow, with that it didn't happen, because I had given myself the freedom to let it happen, to fail. It was a terrific growing experience for me."

Adds Reams, "The audience knows we're not machines; we're human, with human frailties. That's the wonderful thing about live theatre; the audience knows that on any particular night they're getting a once-in-a-lifetime performance just for them.

"As a dancer," he adds, "sometimes I trip or fall. Sometimes I forget a line. But I can't do my work if I'm cautious. I can't hold back—I have to give it my all. So I just throw caution to the winds and have a good time." □

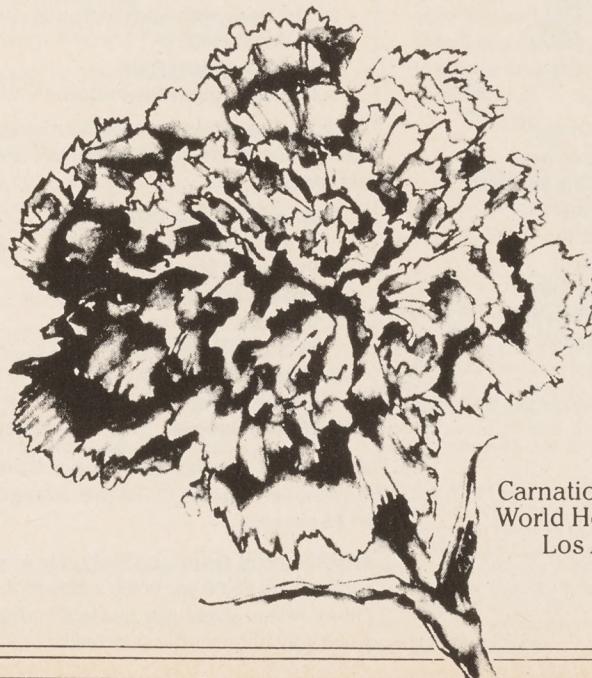
Ahhhplause.



Have a Coke
and a smile.

Coca-Cola and Coke are registered trademarks which identify the same product of The Coca-Cola Company.

Our Best to the Bowl



Carnation Company
World Headquarters
Los Angeles

HOLLYWOOD BOWL SUMMER FESTIVAL 84

Tickets for Bowl Events

Hollywood Bowl tickets are readily available at many locations throughout Southern California, including May Company, Sportmart and Music Plus stores.

Before tonight's concert, or during *intermission*, you can buy seats for any of this season's performances at the Bowl Box Office. The Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m. and Sundays from 12 noon to 6 p.m. The Box Office will be open through intermission on all concert nights.

The Box Office will be happy to honor your VISA or MasterCard. And, for your convenience, credit card phone orders may be made by calling Ticketmaster (213) 480-3232; in Orange County (714) 740-2000. (Please note that there is a Ticketmaster service charge for telephone credit card orders.)

Philharmonic on the Air

The Los Angeles Philharmonic Association is grateful to the following Los Angeles radio stations for air-time available to promote the year-round activities of the Los Angeles Phil-

harmonic, both at Hollywood Bowl and at the Dorothy Chandler Pavilion of the Music Center.

KFAC AM (1330) and FM (92.3) presents "The Los Angeles Philharmonic Hour" every Saturday from 8 to 9 a.m. with host Tom Dixon and celebrity interviews; and "Carl Princi Previews the Philharmonic" may be heard every Thursday at 7:00 p.m.

Beginning July 2, KUSC FM (91.5) will air reprise broadcasts of the Philharmonic's 1983/84 season at 9:00 p.m. on Mondays.

Los Angeles Philharmonic events are previewed and reviewed regularly on radio station KXLU (88.9 FM) Monday and Wednesday evenings at 7:50 and Friday evenings at 8:50

KCSN (88.5 FM) will air Philharmonic highlights during its regular classical programming on Mondays from 6:00 p.m. to 12 midnight. On Friday evenings, interviews with Los Angeles Philharmonic Institute musicians and reviews of the Philharmonic's concerts at the Hollywood Bowl will be interspersed throughout the same six-hour period.

FAA Pilot Request

The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area during Summer Festival 84's evening concerts from 6 p.m. to 12 midnight, July 1 through September 22. The Bowl area will be defined visually with two white searchlights crossed in the sky above the stage.

The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin advising pilots to avoid flights over the Hollywood Bowl area during the concert periods.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call (213) 850-2060.

HOLLYWOOD BOWL DINING EXPERIENCES

DINNER CHOICES

THE HOLLYWOOD BOWL PATIO RESTAURANT

Enhance your concert experience with a great dinner. The Hollywood Bowl Patio Restaurant is a fine place for delicious food and convenience. Located between Highland Avenue and the box office, the Hollywood Bowl Restaurant is open for your dining pleasure from:

5:00 Sunday
5:30 Wednesday, Friday, Saturday
6:00 Tuesday, Thursday

Arrive early and relax with a bottle of fine wine or a cold mug of beer. Our salad bar is always a joy because you create your own from our wide selection of fresh fruits, vegetables and dressings. Then our chef will prepare your choice of the following superb entrees:

Steak and Shrimp
Roast Prime Rib of Beef
Boneless Breast of Chicken with
Mushroom Sauce
Grilled Steaks
Broiled Halibut
Barbecue Beef Ribs
Baked Cornish Game Hen
Salmon Quiche
Salad Bar

Top it off with a tempting slice of cake and a hot cup of coffee!

PICNIC BASKETS

You may prefer to have everything needed for a picnic dinner delivered to your box, or prepared for convenient pick-up close to our secluded picnic areas. Please call at least by 4:00 p.m. the day BEFORE you wish to have your picnic basket. Order from 10:00 a.m. to 4:00 p.m. Monday through Saturday.

The following entrees are hot and include a baked potato, vegetables, and rolls with butter.

1. Half Lobster Tail and Boneless Breast of Chicken with Fresh Mushroom and Champagne Sauce	\$15.95
2. Sea Bass with Shrimp Sauce	11.95
3. Salmon Quiche	11.95
4. Barbecue Beef Ribs	10.95
5. Baked Cornish Game Hen	10.95

The following entrees are cold and include assorted cheeses, fresh summer fruit, and rolls with butter.

6. Jumbo Shrimp with Zesty Cocktail Sauce	\$15.95
7. Peppered Steak	11.95
8. Poached Salmon	13.95
9. Seafood Salad in Avocado Halves	11.95
10. Curried Chicken in a Papaya Cup	10.95
11. Weekly Special	Please ask

DESSERTS Cheesecake, Carrot Cake, and Chocolate Mousse Cake are available for \$1.95 per slice.

WINE Chablis, Rose, and Burgundy wines are available for \$5.00 per bottle with your basket. Other select wines are available when you place your phone order. Just ask!

HOLLYWOOD BOWL DELI

For your convenience, and without advance reservations, light suppers may be purchased from the Hollywood Bowl Deli, located between the Hollywood Bowl Restaurant and the box office, next to the Park and Ride bus stop. So even if you arrive just before the performance, you may take a delicious dinner to your seat or to a picnic area. All light suppers include disposable picnic supplies and your choice of:

Hot Barbecue Chicken, fruit & salad	\$4.00
Deli Roast Beef Sandwich, fruit & salad	4.00
Deli Turkey Sandwich, fruit & salad	4.00
Deli Ham Sandwich, fruit & salad	4.00
Fruit & Cheese Plate with Crackers	4.00

DINING INFORMATION

TELEPHONE
(213) 851-3588

BOX TABLE
RESERVATIONS
TELEPHONE
(213) 850-2066

GROUP SALES
For details about special group discounts, please call Dorothy Romanik.
TELEPHONE
(213) 850-2050

VERY SPECIAL TRANSPORTATION

ENJOY AN EASY RIDE...USE THE BOWL'S VST (VERY SPECIAL TRANSPORTATION) SERVICES...AND SAVE TIME AND MONEY.

RTD's Express Service to the Bowl is a convenient alternative to driving—providing non-stop bus service from 15 Park & Ride locations throughout the Los Angeles area. Over 30% of last year's audiences enjoyed this very special service. Or, if you prefer, you can take advantage of the Bowl's three convenient shuttle lots. Enjoy an easy ride this Olympic summer...use the Bowl's VST!

VST PARK & RIDE

Park your car free of charge in a supervised parking lot near your home and board a comfortable, air-conditioned RTD Express Bus to the Bowl for just \$1.50 each way (\$2.00 from Fullerton-Anaheim). The bus brings you directly to the Bowl's main ticket entrance. Following each performance, those same buses will speed you on your way homeward—no parking headaches, no traffic jams. VST Park & Ride service operates for all Bowl performances (except July 23, when there will be shuttle service only), beginning July 1. Let Park & Ride make you an even happier Bowl patron this Olympic summer!

Buy Your Park & Ride Tickets in Advance and Save Even More Time!

Passengers with pre-purchased Park & Ride tickets will be given preference when boarding buses, provided they arrive no later than five minutes prior to their selected departure time. Each lot is marked with a blue and white Hollywood Bowl-RTD Park & Ride sign. Park & Ride tickets can be ordered in advance at the Hollywood Bowl Box Office, and by mail and by phone. For further information, please call (213) 856-5400.

Bus Departures (Please note special departure times).

- 1 SHERMAN OAKS (Line 651) Sunkist Building parking lot, southwest corner of Riverside Dr. and Hazelton Ave. (14130 Riverside Dr.). Bus stop is in parking lot. Departures at 6:30 and 7:30 p.m. (20 min. ride)
- 2 WESTWOOD (Line 652) Federal Building parking lot at 11000 Wilshire Blvd. Entrance to parking area is off Veteran Ave. Bus stop is in parking lot. Departures at 6:05, 6:10, 6:15, 6:20, 6:30, 6:40, 6:50, 7:00, 7:15, and 7:30 p.m. (25 min. ride)
- 3 NORTHRIDGE (Line 653) Security Pacific Bank, southwest corner of Tampa Ave. and Plummer St. (9435 Tampa Ave., Northridge Fashion Center). Bus stop on Tampa Ave. Departures at 6:05, 6:15, 6:30, 6:45, 7:00, and 7:30 p.m. (30 min. ride)
- 4 WESTCHESTER (Line 654) Security Pacific Bank parking lot, located behind the bank at 8740 South Sepulveda Blvd. Entrance to parking area is off La Tijera Blvd. Bus stop on La Tijera Blvd. Departures at 6:30 and 7:00 p.m. (40 min. ride)
- 5 PASADENA (Line 655) Bank of America parking lot, southwest corner of Green St. and Lake Ave. (85 South Lake Ave.). Entrance to parking area is off Green St. Bus stop on Green St. Departures at 6:10, 6:20, 6:30, 6:45, 7:00, and 7:30 p.m. (30 min. ride)
- 6 EL MONTE (Line 656) R.T.D. Bus Terminal, just off the San Bernardino Freeway, Santa Anita Ave. and Ramona Blvd. Departure at 7:00 p.m. (30 min. ride)
- 7 TORRANCE (Line 657) Torrance Recreation Center, northeast corner of Torrance Blvd. and Madrona Ave. (3341 West Torrance Blvd., between Hawthorne and Crenshaw Blvds.). Bus stop at entrance to Recreation Center, 1000 feet north of Torrance Blvd. and Madrona Ave. intersection. Departures at 6:15, 6:20, 6:30, 6:45, and 7:00 p.m. (45 min. ride)
- 8 SANTA MONICA (Line 658) Security Pacific Bank parking lot, northwest corner of 4th St. and Arizona Ave. (1250 4th St.). Bus stop on 4th St. Departures at 6:30 and 7:00 p.m. (35 min. ride)
- 9 ROLLING HILLS ESTATES (Line 659) Bank of America parking lot, 27525 Indian Peak Rd. (east of Hawthorne Blvd.). Bus stop on Indian Peak Rd. Departures at 6:30 and 7:00 p.m. (50 min. ride)
- 10 LONG BEACH (Line 660) Bank of America parking lot, northeast corner of Long Beach Blvd. and Pacific Coast Highway (1840 Long Beach Blvd.). Bus stop on Long Beach Blvd. Departures at 6:15, 6:30, and 7:00 p.m. (50 min. ride)
- 11 DOWNEY (Line 661) Los Angeles County Administrative Center, 9150 East Imperial Highway (west of Bellflower Blvd.). Bus stop on Imperial Highway. Departure at 7:00 p.m. (45 min. ride)
- 12 WEST HOLLYWOOD (Line 662) Pacific Design Center parking lot, northeast corner of San Vicente Blvd. and Melrose Ave. (8687 Melrose Ave.). Entrance to parking area off San Vicente Blvd. Departures at 6:30 and 7:30 p.m. (20 min. ride)
- 13 ARCADIA (Line 663) Santa Anita Fashion Park parking lot, off Baldwin Ave. and Huntington Dr. Bus stop on Baldwin Ave., 2000 feet north of Baldwin Ave. and Huntington Dr. intersection. Departures at 6:30 and 7:00 p.m. (40 min. ride)
- 14 NEW! FULLERTON-ANAHEIM (Line 664) Fullerton Park & Ride parking lot, located on the southwest corner of Orangethorpe Ave. and Magnolia Ave. Bus stop is located in the parking lot at the bus terminal. Orange County Transit District (OCTD) and Southern California Rapid Transit District (SCRTD) provide local service into the parking lot. Departure at 7:00 p.m. (40 min. ride) Please note: Bus fare is \$2.00 per person each way.
- 15 SOUTH LONG BEACH (Line 667) General Telephone Corporation parking lot, 3131 Katella Ave. (west of Los Alamitos Blvd.). Bus stop is in parking lot. Departures at 6:30 and 7:00 p.m. (45 min. ride)

All ride times are approximate.

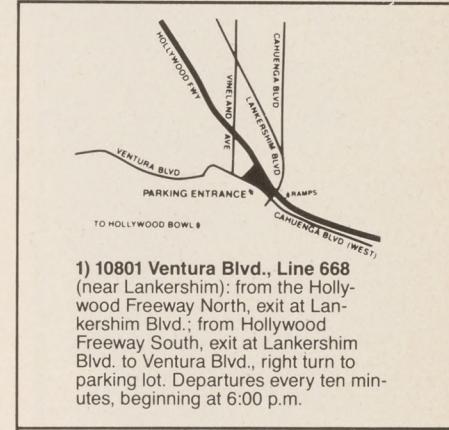
Please Note Special Departure Times:

Olympic Week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19: Buses depart **one-half** hour earlier than times indicated.
No Park & Ride July 23. (Shuttle Service only)
Institute Series concerts July 1, 15, August 5; July Fourth concert; Luciano Pavarotti/Pension Fund concert August 26: Buses depart **one** hour earlier than times indicated.

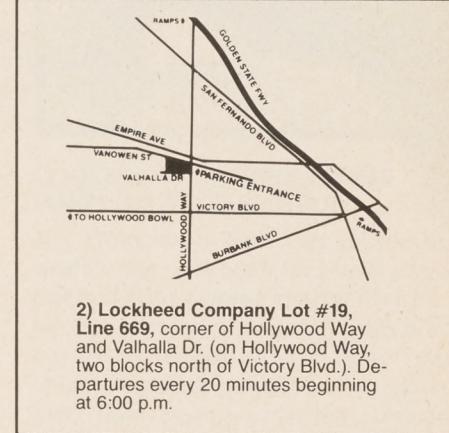
VST SHUTTLE SERVICE

Park your car free of charge in one of the three convenient shuttle lots and purchase a round-trip bus ticket for only \$1.00 per person. For additional information, please call (213) 856-5400.

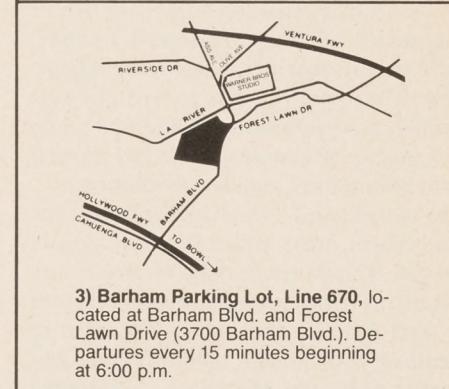
Please note special departure times below.



1) 10801 Ventura Blvd., Line 668 (near Lankershim): from the Hollywood Freeway North, exit at Lankershim Blvd.; from Hollywood Freeway South, exit at Lankershim Blvd. to Ventura Blvd., right turn to parking lot. Departures every ten minutes, beginning at 6:00 p.m.



2) Lockheed Company Lot #19, Line 669, corner of Hollywood Way and Valhalla Dr. (on Hollywood Way, two blocks north of Victory Blvd.). Departures every 20 minutes beginning at 6:00 p.m.



3) Barham Parking Lot, Line 670, located at Barham Blvd. and Forest Lawn Drive (3700 Barham Blvd.). Departures every 15 minutes beginning at 6:00 p.m.

Please Note Special Departure Times:

Bus departures begin at 5:00 p.m. for the following: July 4th concert; Institute Series concerts July 1, 15, August 5; Olympic Jazz Marathon concert July 23; Luciano Pavarotti/Pension Fund concert August 26.

Bus departures begin at 5:30 p.m. for the following: Olympic week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19.

Regular RTD Lines serving the Hollywood Bowl: No. 150 (from San Fernando Valley), No. 420 Local (from San Fernando Valley or Los Angeles), No. 212 Local (from Inglewood, La Brea, and Burbank) and No. 600 Local (from Hollywood—Saturday only). At the conclusion of each performance, there will be a No. 420 (Los Angeles) on the Bus Island in Lane 2 for 20 minutes. This bus makes all local stops through Hollywood to Los Angeles.



Tonight, let it be **Löwenbräu.**

Beer Brewed in U.S.A. by The Miller Brewing Co., Mil., WI



NEWS from the Music Center

270,000 CHILDREN WILL SEE "MUSIC CENTER ON TOUR"

Nearly 270,000 students in the Greater Los Angeles area schools will clap their hands to the exotic beat of native instruments, explore dance and rhythm with modern and classical dance ensembles or enter the silent world of pantomime when "Music Center on Tour" begins its fifth season of in-school educational and cultural programs in the Fall.

"Music Center on Tour" is a special outreach program of the Music Center Education Division which this year is expected to give more than 1100 in-school performances.

"It is important to expose children to the arts at a young age when they're developing emotional and communications skills," commented Joan Boyett, director of the Music Center Education Division. "We want children to enjoy the performances, but it's also important for the programs to be learning experiences."

Performers for "Music Center on Tour" audition and are selected on the basis of their artistic merit, educational value and audience rapport. Educational materials are sent prior to each performance to provide teachers with background information and suggestions for classroom activities.

Among the 27 artists representing jazz, opera, classical music, ethnic music and dance, mime, Shakespeare and traditional and improvisational theatre programs, there are from the Music Center's resident companies the Mark Taper Forum's ITP (Improvisational Theatre Project); members of the Los Angeles Master Chorale; and the Civic Light Opera's Musical Theatre Workshop.

Other companies offered include: Aman International Folk Ensemble; Americana Unlimited; Arco Iris Music Ensemble; Chief Red Dawn and Blue Eagle; Coulter and Lewis; Creative Percussion; Floricanto Dance Theatre; Fijuyama Kansuma Kai; The Gildo Mohnes Jazz Quintet; International Music Man; Paul Tracey; J.P. Nightingale; Korean Classical Music and Dance Company; Letters to Harriet Tubman; Let Us Entertain You...with Opera; Loretta Livingston & Dancers; The Magic of Mime; On Our Toes; Orchestra Ensembles: String, Wind and Brass; Rhythms of the Village; Supercussion Plus; Viji Prakash; We Tell Stories; What is This Thing Called Dance?; What's the Score? Music as Art and Sport.

Schools purchase these programs with

a variety of resources, such as PTA or school advisory council funds; School Improvement Programs; Gifted and Talented; Chapter I monies, student body funds; and through local business firms or service organizations.

"Music Center on Tour" performances are also available to adult education classes and senior citizen groups.

Contact the Music Center Education Division for specific details on artists, fees and eligibility. (213) 972-7285.

INSTITUTE FOR EDUCATORS —"AN ARTS FEAST"—UNDERWAY

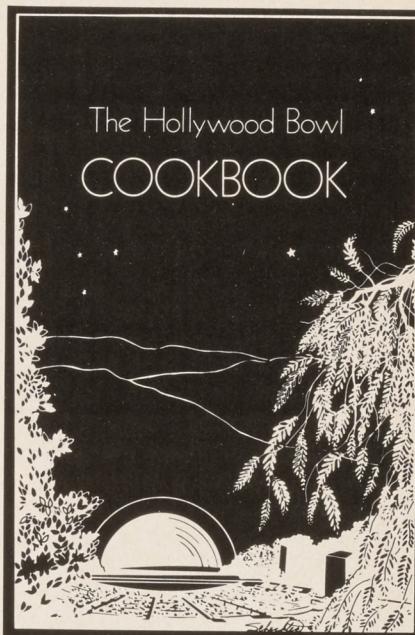
"I feel a renewed commitment to the kind of education which provides students with quality instruction in the arts," stated one participant in the Summer Institute for Educators which is now in progress at the Music Center and at arts sites all over the city. This year's Institute is divided into two sessions—one was held in June, and Session II runs from July 2 through July 13.

Nicknamed "An Arts Feast" the Institute is presented annually by the Music Center Education Division and is designed to expand educators' personal knowledge and appreciation of the arts so that they can incorporate more arts understanding and instruction in their classroom curriculum. This year's Institute is planned around the L.A. Olympics Arts Festival, and it affords participants a "once-in-a-lifetime opportunity to attend concerts, dance and theatrical performances and art exhibitions by artists who have come to Los Angeles from around the world for the Festival."

Participants attend daylong sessions and performances conducted or presented by artists, arts managers, critics and other arts experts as well as educational leaders. Sessions are being held at major arts centers around Los Angeles. In addition to the Music Center, they are at the Hollywood Bowl, J. Paul Getty Museum, Los Angeles County Museum of Arts, Pasadena Civic Auditorium, Plaza de la Raza, Japan America Theatre and Huntington Library Gallery.

Included in the programming are the Los Angeles Master Chorale, the Aman Folk Ensemble, the Korean National Dance Ensemble, the Los Angeles Philharmonic and the Los Angeles premier of Arthur Miller's "The American Clock." There are also dialogues with such artists as Tony Duquette and members of the Philharmonic. Participants are also having a special conducted tour of "A Day in the Country," the Impressionist show at the County Museum of Art.

Tickets to plays and performances and entrances to museums are included in the Institute. For more information about future Institute programs or the Winter Teachers' Workshops, call Music Center Education Division, 972-7285.



COOKBOOK FOR MUSIC LOVERS MAKES LOS ANGELES DEBUT

The Hollywood Bowl Cookbook, the world's first cookbook for music lovers, offers serious eaters a chance to share a kitchen with such concert stage luminaries as Zubin Mehta (soft fried chicken breasts), Itzhak Perlman (duck's feet), Isaac Stern (pot au feu), Leonard Bernstein (lemon mousse), James Levine (Paglia E Fieno) and Pinchas Zukerman (fudge brownies). It also features a narrative history of the Hollywood Bowl, along with special photographs and illustrations by Dorothy Marcia Schechter.

In addition to recipes from musicians, the Hollywood Bowl Cookbook includes contributions from President and Nancy Reagan (their favorite macaroni and cheese), Robert Mitchum (mustard steaks), Governor George Deukmejian (Armenian salad), Joan Collins (spaghetti sauce) and Mrs. Bob Hope (watercress soup). Also offering recipes are famous chefs from such popular Los Angeles restaurants as Trumps (sautéed chicken with roast garlic), Michael's (salad of chicken breast stuffed with truffles), The Tower (Long Island duckling), Spago (California goat cheese pasta with broccoli), Le St. Germain (grapefruit with Santa Barbara shrimps), Jimmy's (onion soup) and The Mandarin (beggar's chicken). There are 350 recipes in all!

Published by the Hollywood Bowl Vol-

NEWS from the Music Center

unteers and the Performing Arts Council of the Music Center of Los Angeles County, proceeds from the sale of the book will be shared by the L.A. Philharmonic Association and the Performing Arts Council.

The Hollywood Bowl Cookbook is being sold at \$12.50. Copies may be ordered by phone (850-2165), or by mail (Hollywood Bowl Cookbook, P.O. Box 1951, Hollywood, CA 90078) or through Robinson's and other L.A. stores.

Three years in the making, the cookbook was assembled and edited by Nancy Petersen and Gloria Wolen with a 20-person cookbook committee. Mrs. Norman Chandler is honorary chairman. Ernest Fleischmann, executive director of the Los Angeles Philharmonic, wrote the Foreword.

YOUR GIFT IS REMEMBERED

The Performing Arts Council of the Music Center wishes to thank the following new major contributors for their gifts to Campaign '84 of the Music Center.

DISTINGUISHED PATRONS OF THE ARTS

Richard and Rose Miller

GOLD CIRCLE FOUNDERS

Mr. and Mrs. Larry Superstein

FOUNDERS

Mr. & Mrs. Martin R. Albert

Mr. & Mrs. Norman Beck

Mr. & Mrs. Jack Chutick

J.W. & Ida M. Jameson Foundation

Dr. & Mrs. Phillip Levin

Mr. & Mrs. Richard B. Lippin

Mr. & Mrs. Edgar G. Richards

SPONSORS

Mrs. Andrew Blackmore

Mr. & Mrs. David Foster

Mr. Dale S. Gribow

Mr. & Mrs. M.M. Maltz

Bernard and Adele Perlin

Lawrence S. and Judy Ross

FOUNDATION SETS GOAL FOR 20th ANNIVERSARY OF \$25 MILLION

The Music Center Foundation has set an endowment goal of \$25,000,000 to be achieved by December 1984, the 20th anniversary of the opening of the Music Center, it has been announced by Foundation President F. Daniel Frost. The Foundation was established in 1973 to provide a permanent source of income for the resident companies of the Music



Twenty new members were welcomed into the Music Center's "In the Wings" at its annual Spring Party at the J. Paul Getty Museum. The evening, organized by member Bill Ruddy, featured a private viewing of the Getty collection, cocktails in the museum's atrium, dinner and live chamber music. Enjoying the artwork are: (l-r) Chrissy Brant; John Welborne, president of "In The Wings;" and Mr. and Mrs. Dan Wolfus (he's a new member).

"New members are vital to the success of the group's 'Sampler Series,'" stated Welborne. The "Sampler Series" is a special subscription made up of tickets to a variety of performances by the Music Center's resident companies. Each member is required to purchase a pair of "Sampler Series" tickets and to sell two others.

"In The Wings" is a volunteer support group composed of young professional men and women who meet regularly at social events and who, through their "Sampler Series," seek to enlarge the audience base of the Music Center and to attract support for the performing arts.

For further information, call John Welborne at (213) 620-1240.

Center (the Los Angeles Philharmonic, Mark Taper Frum, The Joffrey Ballet, the Los Angeles Master Chorale and Music Center Opera Association) through what the Foundation calls "a sufficient endowment that will ensure that funds will always be available to enable the Music Center to maintain and strengthen its preeminence as a center for the performing arts."

In 1974 the Foundation had an endowment of \$1.2 million. This sum has grown year by year through prudent investing and additional contributions. By reason of a bequest from the late F. Patrick Burns, it is anticipated that the endowment will grow to approximately \$20 million during this year, thus leaving an additional \$5 million to be raised to meet the \$25 million goal. For information, write Music Center Foundation, 135 North Grand Ave., Los Angeles, CA 90012 or call (213) 972-7275.

PERFORMING ARTS COUNCIL OF THE MUSIC CENTER

BOARD OF GOVERNORS

OFFICERS

Mrs. Norman Chandler, *Founder Chairman*

Harry Wetzel, *Chairman*

Michael Newton, *President*

Walter F. Beran, *Vice Chairman*

F. Daniel Frost, *Vice Chairman*

Mrs. Roger A. Kozberg, *Vice Chairman*

George F. Moody, *Vice Chairman*

Peter O'Malley, *Vice Chairman*

Charles Starr, Jr., *Treasurer*

Carl Carlson, Jr., *Assistant Treasurer**

John P. Anderson, *Secretary*

Ms. Madeleine Kleiner, *Assistant Secretary**

*Non-Member Officer

HONORARY GOVERNORS

Mrs. Walter H. Annenberg

Peter S. Bing

Thornton F. Bradshaw

John A. McCone

Mrs. Henry Salvatori

Paul Ziffren

GOVERNORS

Mrs. Howard F. Ahmanson

Hon. Arthur A. Alarcon

Roy A. Anderson

Ms. Wallis Annenberg

R. Stanton Avery

Eaton W. Ballard

Mrs. George S. Behrendt

Daniel N. Belin

Armand S. Deutsch

Carl Deutsch

Michael Eisner

Gary R. Familian

Arthur N. Greenberg

Fred L. Hartley

Philip M. Hawley

John F. Hotchkis

Mrs. Howard B. Keck

William F. Kieschnick

Raymond Klauer

Henry T. Kramer

Mrs. Henri Lazaroff

Jack Levin

Mrs. Alan W. Livingston

Donald G. Livingston

James E. Ludlam

Charles T. Manatt**

Garry Marshall

Clifford Miller

Mrs. Ronald W. Miller

Walter Mirisch

Joseph N. Mitchell

David H. Murdock

Neil Papiano

Gerald L. Parsky

Sidney R. Petersen

Thomas P. Pollock

Lloyd E. Rigler

Henry C. Rogers

Sydney J. Rosenberg

Marshall A. Rutter

Charles I. Schneider

Richard E. Sherwood

Rocco C. Siciliano

Franklin Simon

Sheldon Sloan

Kyhl S. Smeby

Dr. George E. Solomon

Dennis C. Stanfill

Curtis S. Tamkin

Thomas Wachtell

Mrs. Thomas Wachtell

Samuel L. Williams

**On leave of absence

E M E R A U D E



IN CLASSIC FRENCH TRADITION, A MAGNIFICENT CRYSTAL VASE WITH EMERALD GREEN CASING CUT BACK TO EXPOSE THE SPECTRAL FIRE THAT LIES WITHIN. THE PIECE FURTHER ENNOBLED BY THE USE OF GILT BRONZE MOUNTS TO CREATE A TOTAL UNIT OF EXTRAORDINARY BEAUTY.

MARBRO

1625 SOUTH LOS ANGELES STREET, LOS ANGELES, CALIFORNIA 90015 • 213/748-6226
LOS ANGELES SAN FRANCISCO DALLAS HIGH POINT

PHOTOGRAPHY BY ART WALDINGER



Every bedspread pictured above has matching fabric in stock.

This is Al Greenwood's Bedspread Kingdom

...A BEDSPREAD SHANGRI LA!

There is no store like ours, anywhere in the whole country — with such an overwhelming selection of hand-guided, custom-quilted, bedspreads plus matching fabric in stock.

THERE IS NO WAITING!

You pick your bedspread, we cut off the matching fabric and you are on your merry way.

QUALLOFIL COMFORTERS

Quallofil is a new polyester fiber, developed by Dupont, that traps air and insulates just like natural down. It is light, fluffy and buoyant and does not attract dust like down, nor does it have disagreeable odors — and it's completely washable!

Quallofil has the "Look," the "Feel" and the "Warmth" of down for a mere pittance of the cost of down.

We stock them in all sizes in a wide array of colors.

CUSTOM DRAPES

Buy Them Today — Hang Them Today!

Thousands of pairs in stock — all fan-folded, pinned, and ready to hang.

Made with all the custom fullness, as though you had ordered them specially for your own home.

NO WAITING!

We perform miracles here every day! You can actually buy your drapes here, take them home and hang them the same day! If you don't think that is some kind of miracle — try a few other stores and see what you come up with.

AL GREENWOOD



the Bedspread King

2310 E. 4th St., Long Beach • PH. 433-9338
OPEN DAILY AND SUNDAY 12 TO 5:30

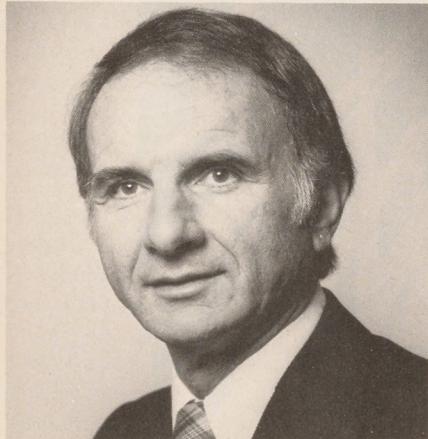
LOS ANGELES COUNTY ASSISTS THE PERFORMING ARTS 1983-84

The Los Angeles Philharmonic Association is one of the many resident performing arts organizations receiving grants approved by the Los Angeles County Board of Supervisors upon the recommendation of the Music and Performing Arts Commission for the 1983-84 concert season.

A major grant was awarded the Orchestra in partial support of its community outreach services which most directly affect disadvantaged groups. Among these special services are countywide Tour Concerts in community centers and on college campuses, free In-School Concerts, Symphonies for Youth, Inner City Youth Concerts in impacted minority areas, Open House at the Bowl, and the Reduced Price Ticket

Program for senior citizens and students.

The primary goals of the County performing arts support program are to make live performances more widely available to the people, to strengthen the creating organizations and to allow as many individuals as possible the experience of performing, thereby preserving the cultural integrity of the County by sustaining a quality of life for present and future generations which is more than mere survival. Further information regarding Commission policy and grant guidelines may be obtained from the Los Angeles County Music and Performing Arts Commission, 135 North Grand Ave., Los Angeles 90012. Telephone 213-974-1343.



A MESSAGE FROM SUPERVISOR EDELMAN

On behalf of the County of Los Angeles, welcome to the magnificent Hollywood Bowl. This cultural and historic landmark is an important part of the County's park system within the Third Supervisorial District.

For decades, County residents and visitors from around the world have made evenings at the Hollywood Bowl a summer tradition. Hollywood Bowl's Summer Festival is made possible by the successful partnership between the County and the Los Angeles Philharmonic.

The continuing favorable response of audiences reinforces the commitment of all of us who have worked to make the Hollywood Bowl a unique cultural treasure.

EDMUND D. EDELMAN
Supervisor
Third District

COUNTY OF LOS ANGELES

BOARD OF SUPERVISORS

Deane Dana, *Chairman*
Supervisor, Fourth District
Peter F. Schabarum
Supervisor, First District
Kenneth Hahn
Supervisor, Second District
Edmund D. Edelman
Supervisor, Third District
Michael D. Antonovich
Supervisor, Fifth District
Harry L. Hufford
Chief Administrative Officer

MUSIC AND PERFORMING ARTS COMMISSION

Judith Galperson
President
Alice Schuman
Vice President
Jessie Mae Beavers
Secretary
Jack Shine
Member, Executive Committee
G. Stanton Selby
Member, Executive Committee
Eunice Forester
Betty Haagen
Bailey Kanin
*Helen Kennedy
Lei Kuwada
Marjorie S. Lyte
Dr. Jordan M. Phillips
Sheldon H. Sloan
Rosalind Wyman
J. Foster
Executive Director
Hazel Powers
Assistant
Elena Ciubal
Secretary
*Past President
1969-71 & 1981-83

LE CAFÉ

COMPLETE BOWL PICNICS

Baskets and Accessories

Gourmet Grocery

Fine Wines

LATE NITE SUPPER TIL 1 A.M.

Restaurant • Catering • Take-Out

LE CAFÉ
14633-37 VENTURA BLVD.

990 • 6678 986 • 2662



VERDI
ristorante di musica

Superb Italian Cuisine

Live Opera, Operetta,
Musical Comedy

Magnificent Bar — After Theatre
Extraordinary Desserts

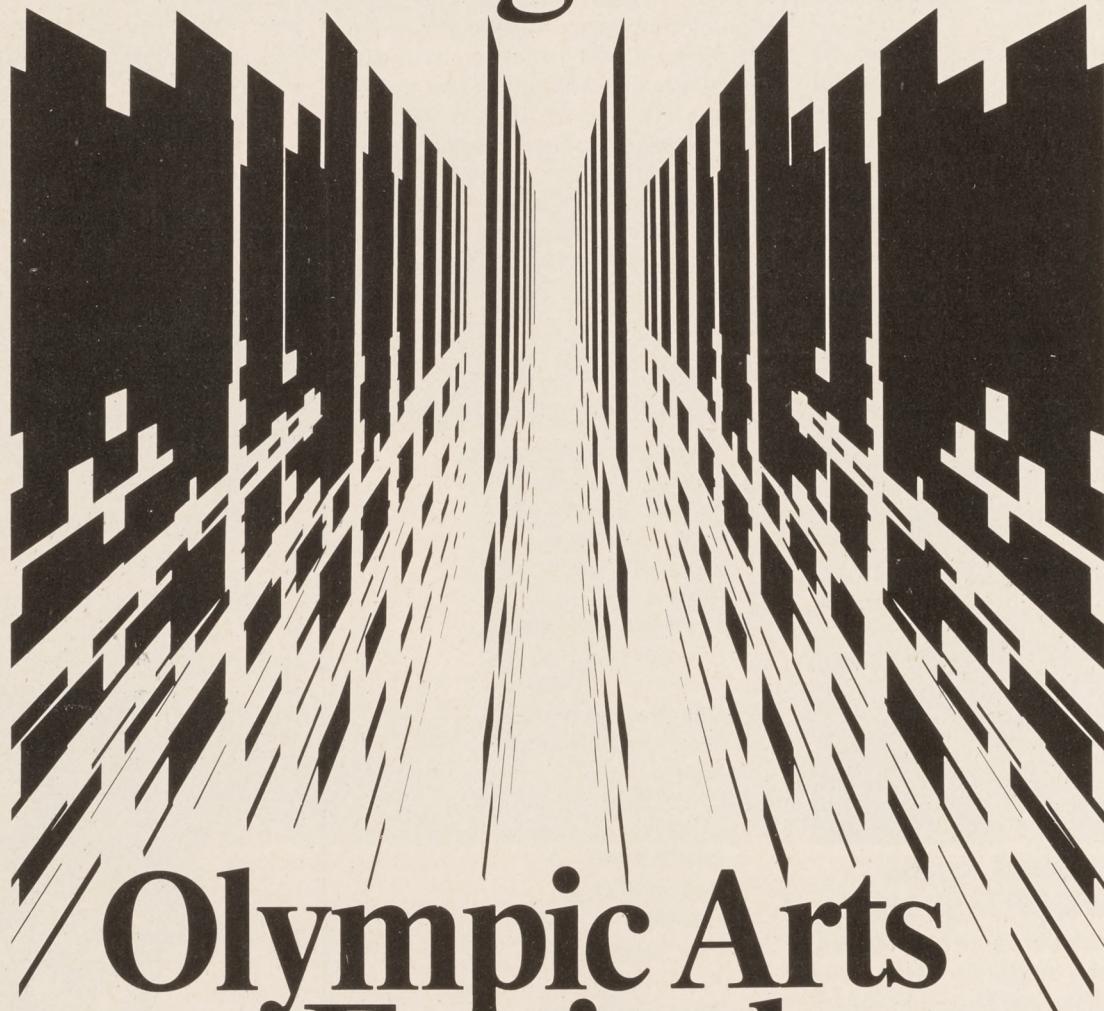
Open Tuesday Through Sunday

6 pm until 2 am

Reservations (213) 393-0706

1519 Wilshire Boulevard
Santa Monica, CA 90403

Daily Radio Coverage of the



Olympic Arts Festival



Listen to world-class performances
"live" and on tape, as well as daily features
about the largest arts festival
ever held in the history of America!

DON'T MISS OUT...SET YOUR RADIO DIAL TODAY TO

91.5 KUSC FM
KCPB 91.1 FM

Made possible by a grant from **TIMES MIRROR**
Official Sponsor of the 1984 Olympic Arts Festival.

THE CULTURAL AFFAIRS DEPARTMENT OF THE CITY OF LOS ANGELES



CITY OF LOS ANGELES

Tom Bradley, Mayor
Ira Reiner, City Attorney
James K. Hahn, Controller

CITY COUNCIL

Pat Russell, President
Ernani Bernardi
Hal Bernson
Marvin Braude
David Cunningham
Robert C. Farrell
John Ferraro
Howard Finn
Joan Milke Flores
Gilbert W. Lindsay
Joy Picus
Arthur K. Snyder
Peggy Stevenson
Joel Wachs
Zev Yaroslavsky

CULTURAL AFFAIRS COMMISSION

Louise C. Tate, President
Marl Young, Vice President
Enrique Duran
Jon Lappen
Marion Lederer
Alan Sieroty
Mitsu Sonoda

CULTURAL HERITAGE BOARD

Patricia M. Simpson, President

CULTURAL AFFAIRS DEPARTMENT

Frederick R. Croton, General Manager



The "Eighth Annual Simon Rodia Watts Towers Music and Arts Festival," featuring free jazz performances by noted artists, will take place at the historic Watts Towers July 14 and 15. The City of Los Angeles Cultural Affairs Department and Reynolds Tobacco invite you to a great weekend of music. Call 569-8181 for more information.

Exhibitions
Arts Instruction
Theatre
Music
Photography
Historic Preservation
Street Murals

at

City Hall Bridge Gallery
Frank Lloyd Wright's Hollyhock House
Municipal Art Gallery
Junior Arts Center
McGroarty Cultural Arts Center
Los Feliz Performing Arts Center
Watts Towers
William Grant Still
Community Arts Center

COME & JOIN US
IN SANTA BARBARA ...
FOR A NIGHT,
FOR A WEEK,
FOR A VALUE.

RATES FROM \$55. INQUIRE
ABOUT OUR SPECIAL WEEKLY
AND MONTHLY RATES.
SUITE ACCOMMODATIONS.
COMPLETE WITH KITCHEN AND
PRIVATE BALCONY, AT THE BEACH
IN SANTA BARBARA.



EL ESCORIAL HOTEL DE LUXE

625 POR LA MAR CIRCLE
SANTA BARBARA, CALIFORNIA 93103
805-963-9302

Quantity Discounts,
too! For Company Gift
Giving, Employee Group
Purchasing, and for
Church and Club Fund
Raising. For full details,
call Dept. MC, (213)
837-9141.

See's
Famous Old Time
CANDIES

Every good show deserves a change of pace ending.



John Jameson
Imported Irish Whiskey



Dear Friends,

This year I am taking the opportunity to personally address you, the Hollywood Bowl audience, to point out the varied and exciting recreation opportunities available to you through the County of Los Angeles Department of Parks and Recreation, and to acquaint you with the other services we provide to County citizens.

Under the direct leadership of the Board of Supervisors and the Park and Recreation Commission, this Department plans, acquires, develops, and operates approximately 72,000 acres of public open space. Facilities include 65 local parks, 22 larger community parks, 9 major regional recreation facilities, and 20 golf courses. In addition, natural resource protection makes up two-thirds of the open space; six nature centers, eight wildlife sanctuaries, Vasquez Rocks, Devil's Punchbowl, and Santa Catalina Island preserve some of the unique geographical and ecological features of Los Angeles County.

In addition to the park system, the Department sees a great increase in park use as we serve the leisure time interests of over 7 million people. Beginning with the spring blooming of wildflowers at the desert wildlife sanctuaries, the Department offers the best in summer recreation. Water-based recreation is available at 40 County swimming pools; three man-made lakes featuring boating, water skiing, fishing, and swimming; and a number of fresh water ponds for urban fishing and water-side picnicking. In addition, "RAGING WATERS", the first all water theme park in southern California, offers family-oriented water recreation with slides, wave pools, and a variety of other aquatic attractions.

The County park system offers 138 tennis courts on 30 park sites County-wide, as well as lawn bowling, soccer, baseball and softball fields and overnight campsites for youth groups. The world's largest and busiest public golf course system provides over 1.7 million rounds of play annually.

I hope that you and your families will take full advantage of the services offered by the Department of Parks and Recreation and that you will return time and time again.

Sincerely yours,

Ralph S. Cryder
Director

COUNTY OF LOS ANGELES BOARD OF SUPERVISORS

Pete Schabarum
First District

Kenneth Hahn
Second District

Edmund Edelman
Third District

Deane Dana
Fourth District

Mike Antonovich
Fifth District

PARK AND RECREATION COMMISSION

James Bishop
Arturo Chayra
Gloria Heer
George Ray
Douglas Washington

FISH AND GAME COMMISSION

J. Bradford Crow
Charles G. Johnston
Richard Knerr
George Kobayashi
David Lippey

電話しなさい, 待っていますよ

RUF'DOCH MAL AN. SIE VERMISSEN DICH

TELEFONA, NON DIMENTICARLI

TÉLÉPHONEZ, ILS S'ENNUIENT DE VOUS

CALL, THEY REALLY MISS YOU

RUF'DOCH MAL AN. SIE VERMISSEN DICH

NON DIMENTICARLI

S'ENNUIENT DE VOUS

待っていますよ



No matter how far you may be from home, it's easy to stay close to the people you love.

By telephone. It feels so wonderful, and costs so little, to hear the voices of loved ones. And they'll love hearing from you. So give the special people back home something really special. Call.

We Bring The World Closer.



NEW!



Introducing *Carlton Slims* "Deluxe 100's"

Elegant, with the class of Carlton.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Slims: 6 mg. "tar", 0.6 mg. nicotine
av. per cigarette by FTC method.